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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

FAITH & FORM GOES TO THREE ISSUES A YEAR!
Spring • Fall • Winter

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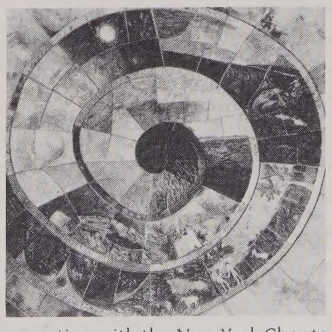

This stoneware mural of "The Creation" (14-1/2" × 16-1/2") by Ruth Duckworth was commissioned by Congregation Beth Israel Synagogue in Hammond, Indiana. The artist was a professor in ceramics at the University of Chicago until her retirement in 1977. The work is part of the exhibit, "Architectural Art: Affirming the Design Relationship," at the American Craft Museum in New York City in cooperation with the New York Chapter of the American Institute of Architects. (See article on page 29.) Photographer: Michael Tropea

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Notes & Comments

Religion Channel Planned for Cable

A new national ecumenical religion channel is expected to begin cablecasts this summer. VISN, pronounced *vision*, will start cablecasting eight hours a day and increase to 24 hours by the end of the year. Its parent group, The National Interfaith Cable Coalition, includes mainline Protestant, Roman Catholic, Orthodox and Jewish bodies.

Offering $2 million in seed money, TeleCommunications, Inc., the largest multiple system operator, and several other cable firms asked mainline religious groups to create and participate in such a channel in order to fill voids resulting from the TV evangelists' scandals.

The channel, to be partially supported by commercial advertising, will prohibit on-air appeals for money.

Contact Eugene Schneider, UCC Office of Communication, 105 Madison Ave., New York, NY 10016, 212-683-5656.

A Call for Papers

In observance of its centennial year, Saint Anselm College is sponsoring a symposium entitled, "Faith Seeking Understanding: Learning and the Catholic Tradition," to be held from Thursday, April 20 to Sunday, April 23, 1989. The conference will consider Catholic education in all its aspects with a special section on Anselm of Canterbury. At an academic convocation during the symposium a distinguished church figure, theologian or philosopher will be honored with the Saint Anselm medal.

Those interested in delivering papers or presenting complete sessions at the symposium are invited to submit a one-page abstract to the committee by September 1, 1988. Send abstracts to Reverend George C. Berthold, PO Box 2278, Saint Anselm College, Manchester, NH 03102-9001.

An Important Announcement

Gyo Obata, chairman of Hellmuth, Obata and Kassabaum, has been chosen as principal designer for a new $35 million temple of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri. "The design of a religious building is one of the most challenging tasks for an architect," Obata observed. "It is the dream of an architect to work on such an edifice." Hugh Kensler, architectural consultant for the church, commented, "We did not limit the architectural list just to firms who have done religious buildings. We were looking for a diversity of design expression." IFRAA Past-president Russell Pearson has been instrumental in educating his denomination, its leaders and congregants about excellence in architecture.

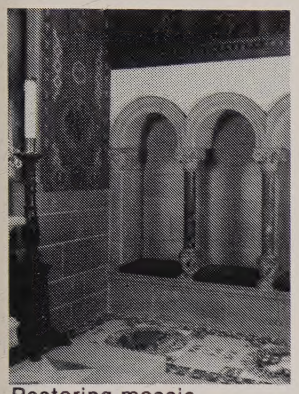
Gentle on the Land

This is the name of a 30-minute television program on the Raven Rocks project in Beallsville, Ohio, which shows work done by an "intentional community" that decided to live together for mutual benefit and to preserve 1,000 acres of land by building an underground home and offices. It is a useful program for architects, environmental groups and anyone interested in the relationship between building and natural resources. Inquiries: iTV Coordinator, Telecommunications Center, Ohio University, Athens, OH 45701.

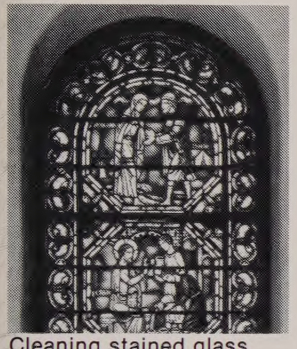
Renovation and Interior Design

Such was the theme of a March conference in Charleston, S.C. sponsored by IFRAA and the South Carolina Baptist Convention under the leadership of architect Dwayne Vernon. Roger Patterson, Executive Secretary of Architecture for the United Methodist Church, was the featured speaker. Charles Businaro, Robert Grant and Ronald Palmer of the Sunday School Baptist Convention were also speakers and discussion leaders. Emphasis was placed on worship and education space. Participants were especially appreciative of church tours through the beautiful city of Charleston. *Continued*

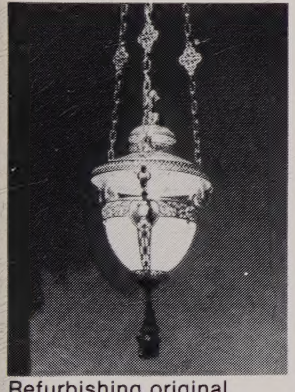
Chapel of St.Bartholomew's Episcopal Church: A renovation exemplifying Rambusch's versatility.



Restoring mosaic, marble, limestone, and woodwork.



Cleaning stained glass windows.



Refurbishing original hanging lanterns.

Conserving an historic altar painting, refinishing the original pews, planning and fabricating a new lighting system.

Chapel of St. Bartholomew's Episcopal Church, Park Ave. NY Rector: The Reverend Thomas D. Bowers Church Design: Bertram Goodhue (1918)

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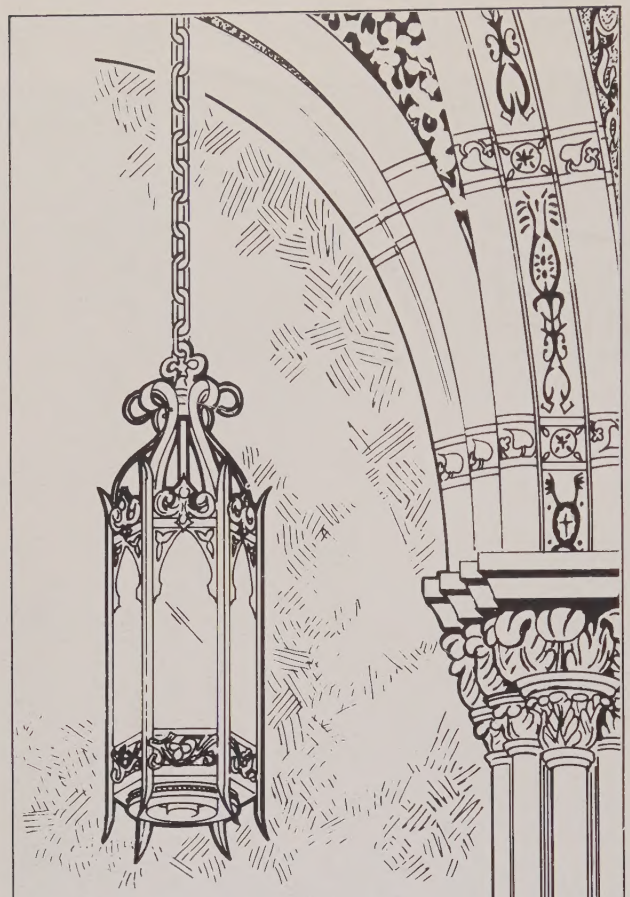

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Notes & Comments *Continued from page 4*

An Opportunity for Accomplished Work

The Board of Extension of the Disciples of Christ is looking forward to the awarding of the second A. Frank Wickes Architectural Award to be presented in Indianapolis, July 28, 1989. The purpose of the award is to recognize current work and to promote good architecture among the Christian Churches (Disciples of Christ). The competition is open to architects who have designed a Disciple facility constructed since January 1, 1979. Entries may be initiated by congregation or architect. Forms are available from Board of Extension, PO Box 7030, Indianapolis, IN 46207, and must be submitted by February 15, 1989.

New Unitarian-Universalist Building Programs Director

Linda Lee Berg has been appointed Building Programs Director for her denomination with responsibilities for administering the Building Loan Fund, directing the capital campaign consulting program, and developing resources for congregations related to building projects. The Unitarian Universalist headquarters are at 25 Beacon Street, Boston, MA 02108.

Architectural Artisanry: Preservation by Design

The sponsors of this project are the Swain School of Design in New Bedford, Massachusetts and the College of Visual and Performing Arts, Southeastern Massachusetts University, and is scheduled for March 17-19, 1989. It will include a symposium, an exhibit and publication. Inquiries: Philip C. Marshall, Director, 1213 Purchase Street, New Bedford, MA 02740.

Waiting to be Discovered

The Episcopal General Theological Seminary in New York City has been called one of Manhattan's remarkable hidden secrets. Most of its brown brick dormitories and classrooms were built by Charles Coolidge Haight between 1883 and 1902. At the center of its campus is the Chapel of the Good Shepherd with beautifully sculpted bronze doors, a carved roof screen, stained glass windows and a 161 foot bell tower modeled after that of Oxford's Magdalen College. Its Hoffman Hall with brass chandeliers, vaulted ceilings, oak wainscoting and grand fireplaces is like a whiff of the Middle Ages. Located in Chelsea it is the oldest U.S. seminary, and Paul Goldberger of the *New York Times* calls it one of New York's true treasures.

An exhibit called "Dean Hoffman's Grand Design" called attention this summer to its 19th century art and architecture. The land was given by Clement Clarke Moore of *A Visit to St. Nicholas* fame and who later taught at the seminary. Sir Hugh Walpole, son of a professor, spent his childhood here and Woodrow Wilson and Archbishop Desmond Tutu have been among its lecturers. The seminary owns the largest and oldest collection of ecclesiastical portraits in the U.S., many painted by the most distinguished American portrait painters of the 18th and 19th centuries. The seminary is located at 175 Ninth Avenue, New York, NY 10011.

Continued

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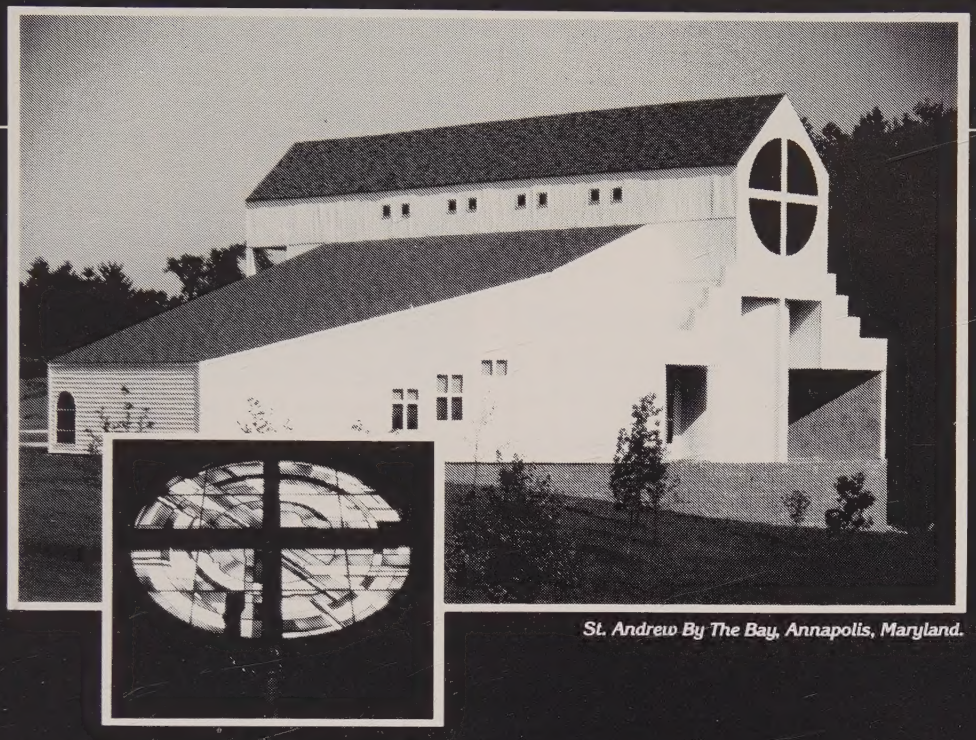

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Notes & Comments

Continued from page 6

Photo by Mark Gubin

Church of the Divine Word, Cedarburg, Wisc., bell towers and piazza.

Extending a New Space

These bell towers and piazza were designed by Kubala Washatko Architects, Inc., Cedarburg, Wisconsin. They were placed to anchor and define a new space, extending a sense of enclosure out from the church. This meeting area is protected from automobiles, sheltered by trees, and demarcated by light bollards which give spatial definition by night as well as by day. The bronze bells of the bell tower are completely exposed, swinging freely and animating the piazza when they ring. The carillon tower, which is the larger of the two, is conceived in more plastic terms: Its slashing hollow space displays a set of abstract variations on the image of the cross, as the viewer approaches or moves around it. The cross, made of empty space and open to the sky, makes a symbolic connection between the church, the heavens, and the world at large, since the carillon tower is visible for considerable distance along Highway 60.—*The Wisconsin Architect*, November, 1987

Good Lighting

Architects for religious buildings should be pleased to hear that Cooper Union in New York is establishing the first endowed chair in lighting design in North America, named after Sidney Feltman, a former vice president of Lightolier Inc.

Bibliography

Inspired, a bi-monthly publication devoted to the preservation of historic religious buildings. Address: Inspired, #2200 One East Penn Square, Philadelphia, PA 19107.

Cutting Edge, a quarterly devoted to reporting on creative programming trends and issues which may be related to planning and financing physical facilities. Address: Disciples of Christ, Box 7030, Indianapolis, IN 46207.

Common Bond, a newsletter on maintenance and preservation for owners of architecturally significant religious buildings. Address: New York Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010.

Oculus, an eye on New York architecture. 457 Madison Avenue, New York, NY 10022.

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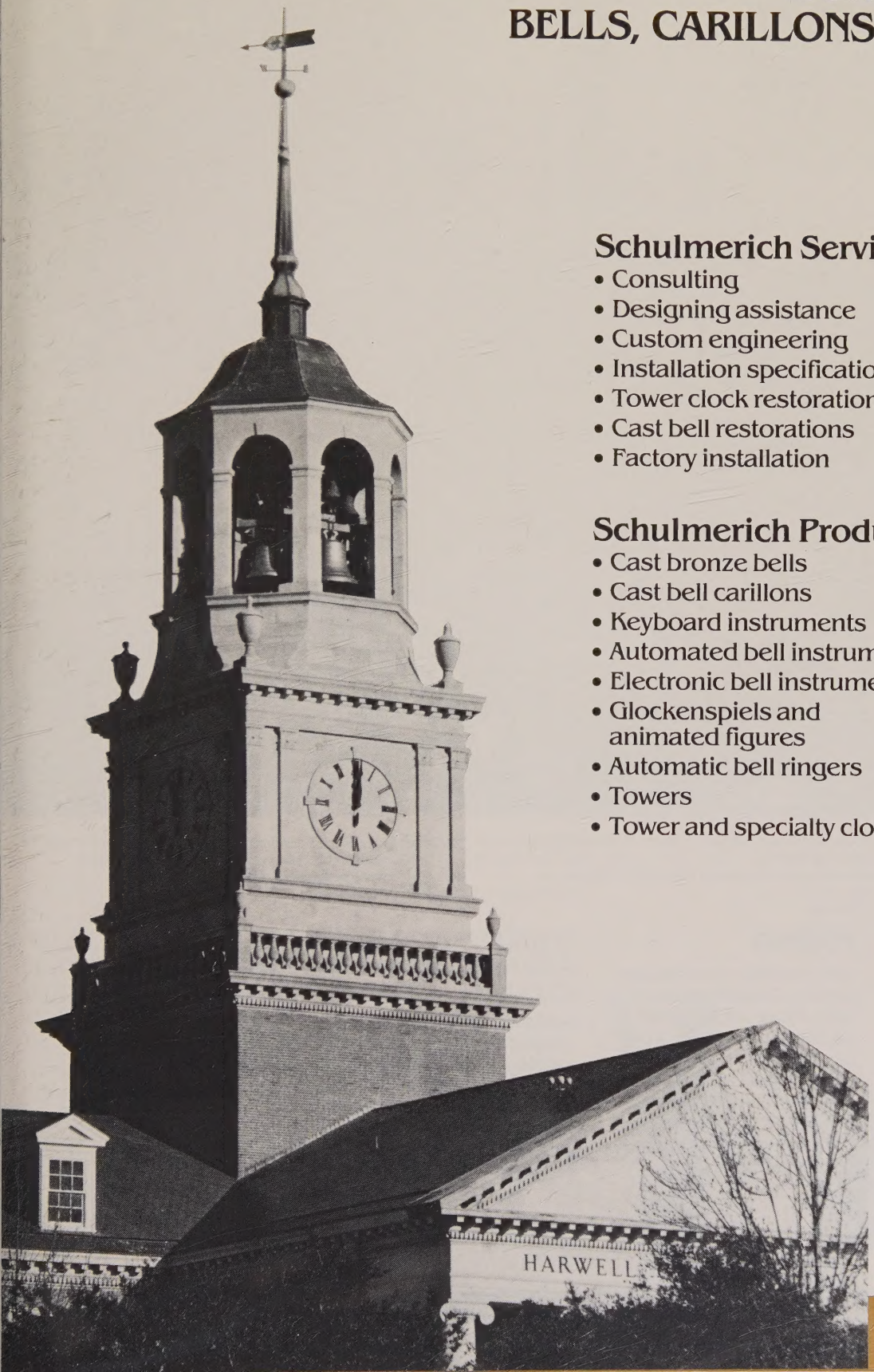

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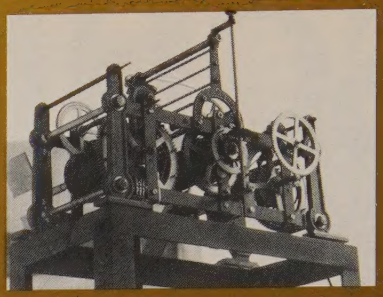

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49-bell Cast Bell Carillon
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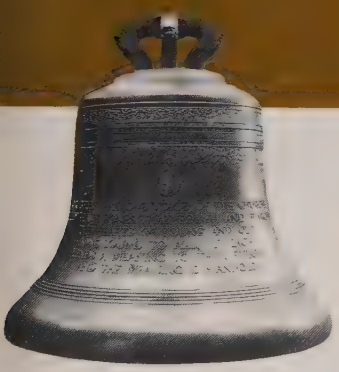
Architect, Inc., Clearwater, FL

Camp Hill Mall, Camp Hill, PA
14-Bell Glockenspiel with 4 faced clock.
Design: Schulmerich

Willow Grove Park, Willow Grove, PA
4-bell Glockenspiel, 4-faced Specialty
Clock with Restored Antique Move-
ment, and Americana® Carillon
Architect: RTKL Associates, Inc.,
Baltimore, MD



New Ulm Glockenspiel, New Ulm, MN
37-bell Glockenspiel, 4-faced Tower Clock, 45-foot Tower, and
19 Animated Figures
Architect: InterDesign, Minneapolis, MN

Biola University, La Mirada, CA
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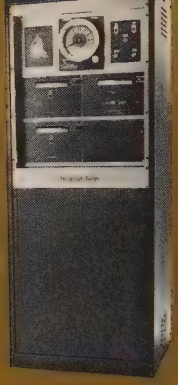

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AN ADVOCATE OF GLOBAL RELIGIOUS VISION

Remarks by Archbishop Robert Runcie

Robert Runcie, the 102nd Archbishop of Canterbury and the spiritual head of the Church of England, delivered the 1986-87 William Belden Noble Lectures at Harvard University. In effect his visit was a symbolic reconciliation across the centuries, for it was a religious conflict between the Puritans and William Laud, a previous Archbishop of Canterbury that inspired the Puritan migration to New England. Reverend Runcie officiates at the Cathedral at Southwark in London where John Harvard was baptized and a fragment of that edifice is embedded just outside the entrance to Memorial Church in Harvard yard. The following is an excerpt of the reporting of these lectures by Marvin Hightower, senior writer of the Harvard Gazette.

"I am, of course, aware that the relationship between religious belief and experience is philosophically and theologically complex. Yet it does seem to me that one must respond to religion at a sensate level as well as at a cognitive level, that belief is ultimately grounded in experience, and that there is a transcendental reality which is itself the object of such experience. Neither is an illusion."

This relationship often manifests itself through "'cosmic openings'" (Ian Ramsey)—the windows on other worlds illumined by music, art, and poetry. The modern world, however, has generally elevated one kind of truth—the collective outer truth of exchanged ideas, which *we* can master—at the expense of its necessary complement—personal inner truth, which "masters *us*" through joy and sorrow, beauty and ugliness.

"What I find dispiriting is that we take such pains *not* to proclaim the connection [between religious belief and aesthetic experience]. What sexuality was to the Victorians, so—in our own century—the transcendental experience is to us."

Nevertheless, Runcie pointed out, recent research in the psychology of religion conservatively estimates that "between a third and a half of the adult populations of Britain and the United States claim to have had some kind of experience which they interpret as the presence of the sacred."

For Runcie, "*the* sacred text is encoded within the secular." To a discerning eye, "the holy can reside in the humdrum." Indeed, he argued, this is the recurring invitation of the arts; to help us see how the ordinary intersects the extraordinary; to sense in each moment the totality and transcendence of time that is eternity.

From such multidimensional resonance, the religious icon draws its power, as Runcie explained. "The icon is a symbol which so participates in the reality which it symbolizes that it is itself worthy of reverence. The icon is not a picture to be looked at, but a window through which the unseen world looks through on ours."

More contemporaneously, he noted, "We have yet to explore the full potential of a religious iconography which would be effective in television."

Less overtly religious art can also open our eyes to transfiguring light. As evidence, one need only consider the brooding luminosity of Rembrandt or the coruscating impasto of Van Gogh, who once confessed a desire to paint "man and woman with that something of the eternal which the halo used to symbolize, but which we now seek to confer through the actual radiance of our color vibrations."

Runcie acknowledged, however, the dangers within the aesthetic approach, especially when it resorts to careless language. To understand the Bible's "visionary poetic perspective" of history, for example, one must confront its many "riddles and problems" with "verbal accuracy and disciplined reverence."

Religious experience is not "a glorified language game. The use of isolated texts as shibboleths to persuade or even manipulate the biblically ignorant seems to me disingenuous in itself and a degradation of the Bible," he warned. "And unfortunately, as biblical ignorance becomes widespread in our society the opportunity for this kind of manipulation grows.

"There is much spiritual benefit to be had from the scholarly discipline of handling words and language with precision and sobriety. Care in our use of words and with the accuracy of our expression are themselves a preparation for the attentiveness which is at the heart of contemplative prayer."

If words, sounds, and images ground our religious perceptions, so too do particular places, Runcie argued. Such "hallowing of association" can kindle "aspirations after eternity, confirming decisions of the conscience." Encounters with the holy places of other faiths can also reveal unsuspected facets of the Divine.

During Runcie's recent visit to India, for example, the prodigality of gods and goddesses depicted in Hindu shrines forced him to face the "disconcerting" diversity of the Divine. In such places, "God seemed somehow greater than Western monism. In [Madras], there was also a moving carving of Shiva resting on the waters of Creation. Serenity and creativity do not normally go together in Western thought."

Runcie examined the particularity of history. "For me, history matters," he said. "It resonates. Historical events, like holy places, provide still points in a turn-

ing world, where I can earth myself with certitude."

That means tasting the bitter with the sweet. For history "perpetually reminds us" that human beings are "not naturally humane. They have to be taught to be humane. Their eyes must be opened to the consequences of their actions," lest they revert, ever so readily, to barbarism. Equally, said Runcie, history "exposes the cruelty, conflict and schism which has gone on in the name of religion."

Under the aegis of pseudo-religious surrogates like communism, nationalism, and youthful idealism, "the history of our own time [has been] stuffed full of the disasters which follow from eliminating the religious dimension from faith in man. The modern substitutes for religion have this in common; they all dehumanize man."

Communism, he said, sacrifices freedom to political slogans. Nationalism ultimately wants only citizens or soldiers. Youthful idealism "forgets that no revolution in history fails to persecute, because no revolution is patient with the awkward individual."

The judgment of history falls with special force upon the Christian faith because the central issue of that faith is the historicity of the Resurrection. "There cannot be authentic Christian faith without historical event," Runcie declared, spinning a variation on the theme of grounding in particularity. "There must be enough facts to sustain faith."

It is crucial for Christians to find "a controlling truth," Runcie said. "We must not dodge the problem or deny that we can no longer accept some kind of vacuum-packed miracle from Palestine with words of Jesus literally dictated to Gospel writers."

Ultimately, Runcie argued, the continuity of personality, as particularized in Jesus (the living intersection of the human and the Divine) and as generalized in human nature, offers a footing for Christian faith. Despite the assertions of some critics of the New Testament, he said, the historical fact of the Resurrection inspired faith long before the creation of even the earliest Christian texts. Faith did not manufacture the story of the Resurrection.

But in a world with so many particular visions of human and Divine intersection, how should we interact?

Just as the modern world has created an imbalance between inner and outer truth, so too has it distorted the equipoise of community and individuality, Runcie suggested.

"The current orthodoxy which puts individual rights at the center of the pursuit of justice," he warned, could well "hasten the disintegration which is evident in many Western countries." By contrast, the concept of "community" has lost its unifying power, declining into divisiveness instead of rising toward divinity.

While not underestimating the difficulties of the task, Runcie called for a new vision of community that both acknowledges and transcends the particularities of spirituality through the ages. In today's emerging global consciousness, people of all faiths must "reflect critically and theologically on the religious *meaning* of pluralism."

Interfaith dialogue is essential, said Runcie. All of us must learn that "we are globally interdependent" in matters temporal *and* spiritual. "We need both courage and humility to recognize this work of the Spirit among us in other faiths," seeing religious diversity as "a rich spiritual resource, rather than a cause for competition and tension".

Such an attitude demands humility. Everyone must acknowledge that "there is a certain incompleteness in each of our traditions" and recognize their "interim character" as signposts on "our pilgrimage to Ultimate Truth and Perfection."

Each community of faith must emerge from the chrysalis of its own internal monologue—but not to soar into the cold light of some syncretic dawn. Quoting Tillich, Runcie agreed that the metamorphosis will not come to those who abandon their tradition "'for the sake of a universal concept which would be nothing but a concept.'

"'The way is to penetrate into the depths of one's own religion, in devotion, thought and action. In the depth of every living religion, there is a point at which the religion itself loses its importance, and that to which it points breaks through its own particularity, elevating it to [a] spiritual freedom'" that opens upon the ineffable vista for which all particularities serve as mere symbols.

Is not the communion experience in interfaith dialogue ultimately about a new way of life," Runcie concluded, "a new mode of being, where we no longer see each other as competitors but as partners, sharing each other's resources, and fellow pilgrims, called to bear witness to the same Spirit as the heart of this turning world?"

Photo by Mike Quan

Reverend Runcie (left) with Reverend Peter Gomes, Harvard Memorial Church.

WORSHIP SPACE: ECUMENICAL OR DENOMINATIONAL?

by The Reverend Robert M. Gwaltney

The anticipated development of a new headquarters facility for the Presbyterian Church (U.S.A.) in Louisville, Kentucky, demanded a confrontation with several issues. These issues began to focus as we considered a chapel for this denominational space. Obviously, the first question was: Should we in fact have a chapel? It was soon apparent that there were two definite points of view: (1) There is no way that the headquarters of a denomination can even think of not including a chapel; (2) a denomination is not a congregation, not a place where the Word is preached and the sacraments administered. That is the life and work of a congregation and this building should in no way stand in competition to a congregation. The decision was made to have a chapel, but one whose focus will be on the lives of individuals and small groups. It will be available for daily devotional services and worship associated with meetings held in the building.

One basic question that emerged over and over in our discussions was: How does space for a denominational chapel differ from other religious spaces or does it? Should it de-emphasize its denominational nature in favor of an ecumenical one? We were forced to define our terms.

For our purposes here, the word "denomination" is associated with one particular religious and/or worship tradition. It is a shorthand way for us to talk about identifiable, named, historical bodies which share a single faith, practice and discipline. The word "ecumenical" in our discussions was not so precise, and we found it meant different things in different places. In some it is simply a word to describe an involvement of all churches without any further defining. In others its meaning is related to a conscious relationship which undergirds Councils of Churches and other such organizations. In some places it refers only to Protestant/Catholic relationships while in other places it is taken to include other faiths.

Obviously definitions make a difference. How inclusive do we want to be? Our discussion was affected by the projected construction of an ecumenical chapel to serve the whole community within a few blocks of our new headquarters location. How would the chapels differ?

What are our origins? From what shared background were we speaking? We began to look at our own tradition and the symbols that have universal meaning for all faiths, but wondered if they have yet been recognized. We did realize that although all Christians share an historical tradition, they inherit particular denominational ones and thus there are differences in the liturgical design of their churches. It became clear that the more inclusive we attempt to be, the more complexity we face and the more care we must take. Is it possible to truly include appropriate elements for orthodox Christians whose traditions include the elaborate and mystical worship settings and for ascetic Christian groups who think of paintings as idols and music as the song of the devil, or groups for whom music is integral to their worship and those for whom an organ is a pagan bag of whistles? If this dilemma exists within Christianity, it increases geometrically if we attempt to include world faiths that do not have congregationally based worship. How then do we show brotherhood toward all? We asked ourselves: What is the purpose of ecumenical space?

Ecumenical spaces are not, I suggest, simply multi-congregational buildings to accommodate widely varying religious bodies either in worship or daily activities. They are rather particular spaces where diverse groups can meet and share the things they have in common and wish to witness to through interfaith activities and relationships. Facilities of an individual faith, however, have an obligation to announce their individual history and experience. The spire of a white New England church bears visible testimony to the unique place it has in the life of that community. The minaret on a mosque is not only a place from which a call to prayer is made, but is every hour a reminder of the part Islam plays in a community. To a passerby, crosses and stars of David define rapidly the faith community present in that location.

Ecumenical facilities, however, are not and cannot bear such specific witness. They are never evangelistic. Their symbols are meant not so much for the unbeliever as for the believer. They bear witness to celebrated commonalities and recognize and respect individual and congregational differences in belief and tradition.

The location of an ecumenical building should speak eloquently to the community at large about values that are shared in that community. It should be located in a central, public place, while a denominational building can be located in relation to a majority of its constituency. An architect who is building a church must be sensitive to the tradition that gave

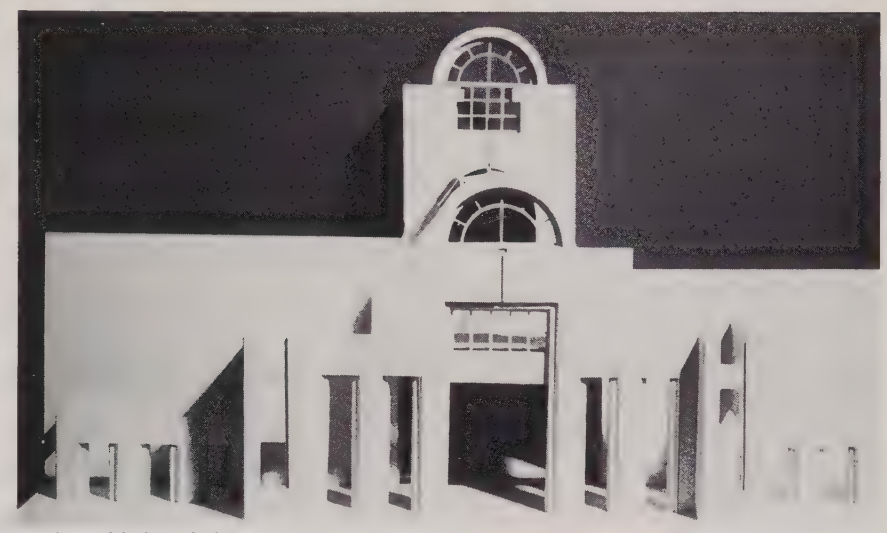
THE REVEREND ROBERT M. GWALTNEY *is the Coordinator of Facilities Development for the Presbyterian Denomination, Louisville, Kentucky.*

rise to its existence: its symbolism, its art, its liturgy, its heroes and heroines, its customs—all the building blocks upon which the life of the congregation is formed. This is also true for the architect who is building an ecumenical space. However, in this situation the vision must be on that which is inclusive, not exclusive; common, not particular; broad, not narrow; that which is capable of opening dialogue rather than encouraging silence. To me, the liberating focus for such a facility is the vision of transcendence. Large volumes and dramatic light sources seem eloquent means to move a room beyond its own physical bounds. An ecumenical chapel is one of the places for which the concept of minimalism is tailor made. Simplicity is its own excuse for being. Virtually any representational symbol is exclusive to some degree; but opportunity remains for fresh symbols whether realistic or abstract. In a space that celebrates that which is common and shared, it would seem most appropriate for leadership space to project into the room rather than being relegated to one end of a rectangle.

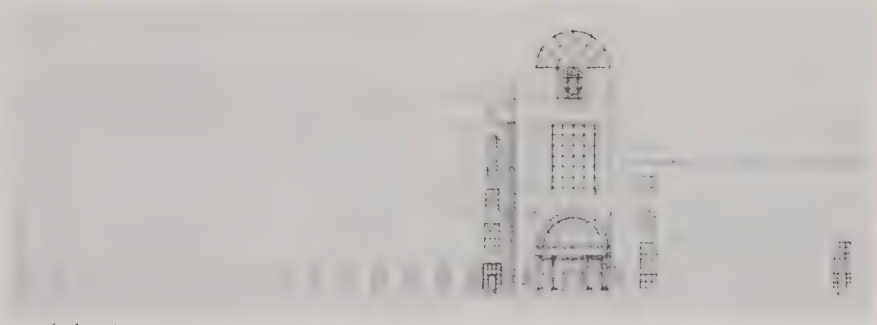
The building of ecumenical spaces is in its infancy. Its frontiers are in the future. Since there is no clear and identifiable tradition that can be cited to support or reverse particular enthusiasms, such facilities can be very difficult to design to everyone's satisfaction. Individual preferences can even hold hostage the definition of who will be included. If ecumenical spaces sometimes seem less than satisfying, I suspect it may be because it isn't anybody's church—there were not interested groups who would insist on an adequately planned kitchen, or music space, or educational facilities, etc. Efforts may not be made to assure that the architect understands the extra rooms which may be necessary for changeable worship furniture and the storage of sacramental elements for those times when particular faith groups will use the building. One thing is certain: Any worship space cannot design its own needs, and quality time and energy must be devoted to it.

Our Presbyterian headquarters building in Louisville is on the drawing board and well on the way to becoming reality. It has been designed under the direction of the Facilities Coordinating Group consisting of five elected representatives of the Church (two lay and three clergy) and three staff (one lay and two clergy). They have consulted with the Director of the Theology and Worship Ministry Unit; sought recommendations from an architectural consultant especially knowledgeable of the Presbyterian and Reformed tradition, Edward Sovik of Sovik Mathre Sathrum Quanbeck of Northfield, Minnesota, and author of *Architecture for Worship*. We have worked with Robert Kingsley of Grossman Chapman and Kingsley of Louisville as we have developed the basic space for our chapel. Hellmuth, Obata & Kassabaum of St. Louis are doing the interior design.

Presbyterian Headquarters, Louisville, Ky.



Study model of north elevation.



South elevation.

We look forward to the next steps in developing an appropriate space for our own worship in our headquarters and to sharing as we can in the development of the ecumenical chapel for our community—each with its own strengths, each supporting and enhancing the other.

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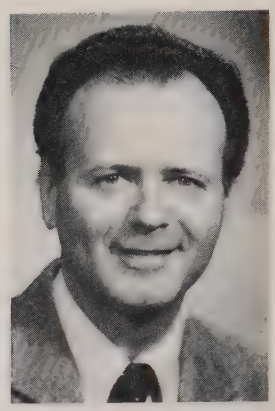
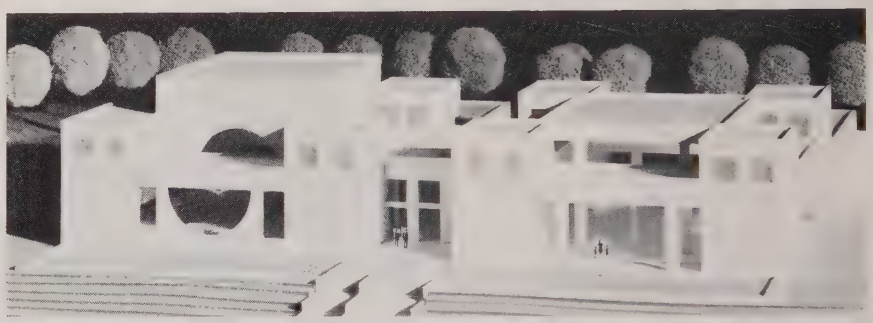
SHALOM PARK: CHARLOTTE'S UNIQUE FACILITY



by Rabbi Robert A. Seigel

What does a community do when all of its physical structures need replacing? The Jewish Community of Charlotte, North Carolina, may have found the answer. In 1978 the Jewish community had created a Council of Presidents from each of the Jewish communal institutions, so that they had already established a working relationship with each other, when in early 1979 a decision was made that has impacted the entire Jewish community and beyond.



Temple Beth El v'Shalom, Shalom Park. J.N. *Pease Associates, architect.*

The major physical structures of the Jewish community were in poor condition. Temple Beth El's building needed replacing, the Jewish Community Center was in an outdated building, the North Carolina Hebrew Academy and Temple Beth Shalom were in converted residences and Temple Israel needed a site more central to its membership. Earlier in the 1960s Temple Beth El had purchased a tract of land which by 1979 was in the heart of the Jewish residential area. As the presidents discussed the need to replace many of their buildings, 17 acres adjacent to the Beth El land became available for sale and a novel idea emerged.

Instead of each institution beginning separate building programs with competing capital fund drives, they reasoned: Why not join forces and build one structure that would meet the needs of all? From this creative thinking came Shalom Park on 56 acres in southeast Charlotte.

Temple Israel, Temple Beth El, the Jewish Community Center, the North Carolina Hebrew Academy and the Charlotte Jewish Federation came together to form a joint venture agreement that became Shalom Park. The Council of Presidents became the Foundation of the Jewish Community of Charlotte, charged with the fund raising, construction, and ultimate management and maintenance of Shalom Park.

The project might have been stalled on the drawing board had it not been for a fire in August of 1983 that burned the Jewish Community Center to the ground. The need became urgent, and the community rose to the occasion and cooperated together to move the concept to reality.

The architectural firm of Dellinger and Lee was selected to design the central building which would house the Jewish Community Center, the offices of the Jewish Federation and Jewish Foundation, and would contain a school building that would be shared mutually by all the institutions of the Jewish community.

There were many issues that had to be dealt with before this could be a reality. The central building, it was determined, would be strictly kosher, even though the Reform Jewish partners in the project do not observe the dietary laws. The extra day of holiday observance followed by the Conservative and Orthodox community would be observed in the building. The covering of heads, mandatory in Orthodox and Conservative Judaism, would be on an individual, optional basis. A ritual committee comprised of all the project partners would determine all ritual and religious issues as they might arise before and after the opening of the building.

By the time the building was dedicated and opened in spring of 1986, Temples Beth El and Beth Shalom had merged into Temple Beth El v'Shalom and a house on the property had been rented by the Lubavitcher Hasidim so that all the institutions of the Jewish community were now represented in Shalom Park. The "campus" concept of the Park calls for the two temples to erect their new sanctuaries within the Park across the street from the central educational building that they now share.

The two temples have selected architectural firms and are progressing with the pre-construction program of building processes. Temple Beth El v'Shalom is working with J.N. Pease and Associates on a design of Mediterranean style, subtly suggesting the ancient biblical Temple in Jerusalem. The interior design of the sanctuary was recently given an Honor Award by the Charlotte AIA Chapter.

RABBI ROBERT SEIGEL *received his rabbinical education at Hebrew Union College, Institute of Religion in Cincinnati, Ohio, and is now serving Temple Beth El v'Shalom in Charlotte, North Carolina.*

Temple Israel and architects Dellinger and Lee are in the program stage.

For almost two years since the opening of Shalom Park, the entire Jewish community has been working together in one shared structure for all meetings, including those of youth and education. It has been successful only because each group was prepared to make compromises. Instead of the usual "territorial" battles over physical sites and differing rituals, the Jewish groups in Charlotte determined to put *community* above institutional selves. This spirit enabled the creation of Shalom Park. We do not know of any community anywhere that has brought every Jewish institution together in one building and on one campus. Hopefully Charlotte can be a model for other communities, in facility usage as well as communal cooperation.

Shalom Park Community/Education Center

NOTES

Architects Dellinger/Lee Associates have succeeded in designing an educational and community center in which individual identity will be retained by each group, while affording full community benefits for all.

The education facility is designed around a multi-purpose hall, with a stage and adjoining kitchen facilities, attractively situated in a shallow well. Easy access is available for the handicapped, and indeed the whole project is designed very much with the needs of the handicapped in mind. The community hall will be used for banquets, plays, lectures, concerts and social events. Catering facilities are adjoining.

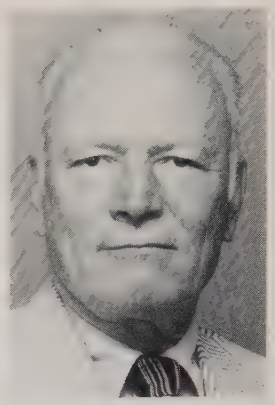
At the northern end of the main education building are purpose-built rooms for the care of infants, toddlers, and pre-school children. Twenty-six classrooms will serve older students, including those of the Hebrew Academy. Youngsters who occupy opposite ends of the building will each be in sight of their respective Temples, which will be but a short walk away. A library and a music room flank either side of one of the two entrances. The building is generously lit with large windows on the outer perimeter, while the architects have made extensive use of clerestory windows and skylighting to brighten inner corridors.

Adjoining the main education structure is a Fine Arts Center, its higher elevation approached by means of a covered bridge. A full range of family services are housed within the building and are available to all participating groups.

A large, multi-use gymnasium is bordered by a full range of luxurious health club facilities. There are showers and locker rooms adjoining, with three racquetball courts, and a snack bar for those who need refreshments. A quarter-mile running track on the second level circles above the gym and dance/exercise areas, and is cantilevered over the 25-yard indoor pool.

Outside, and within the angle created by the sides of the Education and Community Center, is a second, 25-meter pool, with neatly delineated diving and family areas, and a laned section for serious swimmers. For the youngest members of the family, a kiddie pool and playground are close by. Surrounding the pool is space for sunbathers. Viewed to the east, from south to north, are an amphitheater, basketball courts, and six tennis courts. In addition, there are two softball fields, a soccer field, and a fitness trail.

THE MIRROR OF THE CHURCH



by Edward Sövik, F.A.I.A.

A lifetime ago, at a time when the students of comparative religion were not as many as they are now, there were two philosophers of religion who probed with enduring results the nature of religion. What follows in these pages is a series of reflections that are hung on a framework of their devising. One might expect rightly, that what follows is not a compendium of practical data on church building. It is, rather, a discourse on the mindset, the values, the basic thought and judgment that seems to me to be appropriate to the work of church design.

I.

The first of the two writers is Rudolf Otto, whose book, *The Idea of the Holy*, is an essay toward defining the most elemental factors of religion. He discovers three. One of them is the commitment to truth, reality and integrity. This is not surprising; religions do profess to be in the search for truth or open to its revelation. It is also true that philosophy is a search for truth and so is the scientific enterprise, and even the work of the artist has been so described. But it clearly is fundamental to religion.

A second factor is that of ethics. Every religion is an attempt to discover what is right and what is wrong, and the commitment to live ethically is a commitment most often made in the name of religion. It is true that ethical systems differ; the Confucian standards of propriety, for instance, are quite different from the ethical norms taught in Western churches. Furthermore, it is common that people who do not recognize the existence of a Deity nevertheless assert vigorous moral positions. So ethics are not exclusively a religious attribute.

The third factor, however, is unique to religion. It is identified by the idea of the Holy. What is that? It is the Mystery in Whom, as St. Paul wrote, "we live and move and have our being." It is the unknowable, ineffable, transcendent and immanent, fearfully awesome yet fascinating, infinite and eternal Question Mark, that we can never satisfactorily name, to Whom we are drawn and to Whose Existence and Will we are committed. This commitment to the Holy is the unique factor in religion. Otto used the word "numinous" to describe those things or experiences which seem to be epiphanies of the Holy or to participate in the nature of the Holy.

II.

Now a church is first of all a body of people, not a building, and the building if it is a good one, ought to be an image or a mirror of the community it shelters. Can the church building be a mirror of the elemental commitments that are the basis of religion? And can this be accomplished architecturally, without the use of inscriptions, discursive symbols or other devices that architects sometimes use to make their intentions clear? If we wish to suppose that there is such a thing as a religious building we must devise an architecture that speaks to our sensibilities encouraging us in our commitment to the true, the good and the holy.

To deal with Truth there is, I should think, a simple starting point. Things that are real and authentic can be the symbol of truth, just as dissimulation, artificiality and affectations are signs of the opposite. So called "honest architecture" is the beginning point. If we surround ourselves with what is phony we become phony. This kind of respect for authenticity of material and structure is only the beginning point. The study of what is appropriate (true to) is an endless study that involves plan and detail in immense complexity. A building that has the serious intentions of a place of worship demands the most concentrated and consistent attention to the issues of candor, appropriateness and integrity.

III.

The ethical position of the Judeo-Christian tradition focuses on the definition of the good as that kind of behavior which honors all humans, values all of life and seeks the welfare of all people. It is called the ethic of love. What is the architectural image of love?

It is a fact and quite proper that we conventionally attribute to architecture the qualities of human beings. We may consider a building, for instance, to be austere or stern or even brutal as in a recent design fashion. We think of a building as imperious if it imposes its pressure on us demandingly. But if a structure can be self-important, proud or harsh, another can be generous, gracious and even gentle. The word that describes best the quality of love, made evident in architecture, is perhaps the word "hospitable." A hospitable person is kind, open, generous, gracious. Such a person is not demanding, does not overwhelm, is conversational rather than persuasive.

Love seeks to serve people, not to capture or manipulate them. A building may be a work of art, but it is not simply an

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EDWARD SÖVIK, F.A.I.A., *whose book*, Architecture for Worship, *is quoted by clergy and architect alike, is well known as a lecturer and writer as well as an architect of unusual merit. His firm is in Northfield*, MN

object, existing to be admired. It is a habitation, rather, to be engaged not merely encountered, to be lived with, not merely lived in.

Consider an entrance. Doors can be barriers or they can be portals that welcome. A door is not simply an opening in a wall but the symbol of the passage of time and life, hinting at expectancy, change, hope. And a door pull is not simply functional hardware. It is the place where one shakes hands with a building, the first haptic engagement.

If church people sincerely wish to make hospitable architecture they should keep in mind that Christianity and the Judaic tradition that was its basis are what are called secular religions. The meeting with God does not happen because people escape the world to enter God's presence. God is present in the world and meets us where we are. The most vivid paradigm is that when Jesus entered the world it was not into some special out-of-this-world palace, but into the most earthy of places, a stable.

So it is appropriate that a church building should be a secular sort of assembly place, avoiding an other-worldly ambience. And the quality of love carried to a proper end, and reflecting fairly the sense of the Christian community as a servant community, ought to supply a place that is not merely permissive of non-liturgical events but really hospitable to them.

A place of this degree of hospitality will be secular in ambience and radically flexible in its configuration and furnishings.

IV.

Rudolf Otto's third factor of religion, the commitment to the Holy, is more difficult to deal with both theoretically and in practice. We cannot rationalize the Mystery of the Holy; it is a permanent mystery and the attempts to make rational symbols of the Holy by inordinate opulence, by the forms of power, by internal darkness, by psychedelic color are unsatisfactory in one way or another (despite Otto's predilection for the Medieval).

Nevertheless, we must recognize the objectivity of the numinous. We sense with varying intensity and duration the undefinable Other. We are sometimes invited into the presence of Mystery by experiences in nature. The beauty of the night sky, or the ocean, or the magnificence of mountains or prairies. We are called to a state of wonder. Or it may be the elegance of an orchid or the flight of a bird or the exquisite lines of a human figure that reminds us that, as Wallace Stevens said, "We live in a country that is not our own." Tennyson, attentive to a flower in a crannied wall, addresses it: " . . . if I could but understand what you are, root and all and all in all, I should know what God and man is."

I suppose we are all beckoned from time to time into the presence of the Mystery, and brought to a condition of wonder. Not the wonder of curiosity or the wonder of bewilderment, but the wonder that is like awe. For awe is the proper human posture in the presence of God.

The experiences of the natural world both exotic and familiar can be numinous. So also can works of art—music particularly, perhaps, but poetry, painting and architecture.

A church is first of all a body of people, not a building, and the building ought to be an image or a mirror of the community it shelters.

The element that all these numinous experiences have in common is what we call beauty. Not a particular beauty but simply beauty. This is the symbol that invites us, if we are open, into the presence of the Divine.

There is no other viable symbol for the Holy but the beautiful. For beauty, like the Holy, is a mystery. It is perceived not by reason but by intuition; it is at once remote, beyond understanding, and immediate. We accept beauty as real, but don't know what it is that we accept. It is of infinite variety, beyond analysis or synthesis. Beauty is the metaphor of the Holy. And this is why in every age, culture and religion, the priest and the artist have been companions. The artist can, in a sense, name the unnameable, and so the maker of beauty is indispensable to faith.

Do I really mean that all beauty can be understood as the metaphor of the Holy? Even those beautiful things and experiences that we customarily regard as profane, utterly disconnected from religion? Yes, indeed I do. There is no beautiful thing that may not in this sense be religious, that cannot arouse in us this sense of wonder, this recognition of mystery. And if we are so disposed this numinosity, this mystery of beauty, can be the portal to the consciousness of the Holy.

The implication of such a generalization is that there is no necessary connection between the architecture of worship—and the architecture of religion. All architecture, all art, can be seen as religious insofar as its beauty draws us into the presence of mystery. Such a conclusion has a corollary: If so-called "secular" art and architecture can be numinous, then the possibility opens for artists and architects to regard all their work as having religious potential. And this is, of course, completely consistent with the Christian posture that perceives all of life as religious.

A school or store or warehouse, then, can be seen as a religious work not only because it serves a human need, but (if it is a beautiful thing) because it is an image of faith. All our architecture ought to be architecture of truth, architecture of hospitality and architecture of beauty, so that we are reminded from time to time by the architecture itself that we can live authentically—live humanely, and live in the continual consciousness of the Magnificent Mystery.

V.

Is there then no distinction to be seen between the architecture of a beautiful place of worship and the architecture of a beautiful place of assembly? If we concede that all beauty is a metaphor of the holy, is there then no distinction among beauties?

A second philosopher theologian, roughly contemporary with Rudolph Otto, but writing in English, was Baron Friedrich von Hugel. He also aimed to analyze religion, and he also factored religions into a fundamental triad, which can be instructive. Von Hugel suggested that institutional religion consists always of theology, piety and cult. Theology is the intellectual system which seeks to define truth in rational ways. Piety is what we might nowadays call "lifestyle," the system of values, behavior and activity that derives from the faith. Cult, or liturgy, is the ritual action through which the faithful articulate, confess, in-

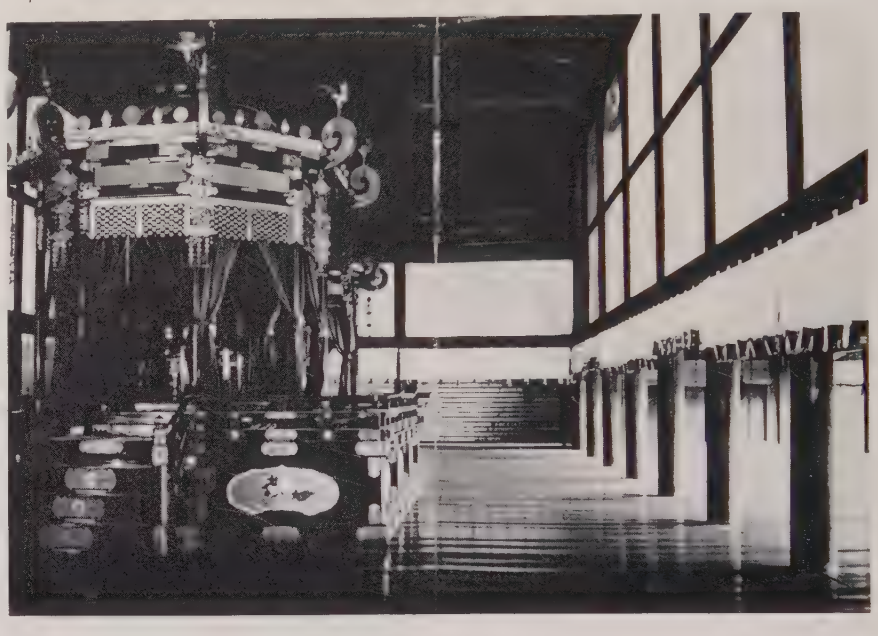
vigorate and nourish the commitments of faith.

It seems to me that the identification of liturgy as an elemental of religion gives a clue to a particular character, a category of beauty, which can be perceived as especially appropriate to the place of worship. For want of a better word, I have denominated this quality or style as "hieratic." It does not imply that other types or styles of beauty are less numinous—only that they are less appropriate for the profoundly serious (but not necessarily somber and surely not joyless) ritual in which a community of people consciously opens itself to the Eternal and celebrates that Presence.

To describe the liturgy in these terms may be sufficient to suggest the qualities that I name "hieratic." But perhaps more can be said. The quality called hieratic is not "ecclesiastical"; Christianity is a secular religion, and must have nothing to do with special "religious" styles. Just as the spoken language of liturgy is properly the vernacular, so the idioms of architecture must be the secular idioms.

One ought to be able to identify a great many church buildings that are architecturally hieratic, and no doubt one can. But to illustrate the quality I refer to, it will be more useful to cite examples that are not places of worship.

Photo by Bin Takahashi



Imperial Audience Hall at the Palace Kyoto, Japan (above and below).

One might be the Great Hall of Elsinore Castle in Denmark. To say that this place is not a place of worship is not to say it is not a place of cult, a secular liturgy. Its great nobility, its candor, the quality of light coming asymmetrically and bright through the deep arched openings, the restraint in color and finish, a gentleness despite its strength, a complete lack of affectation or self-consciousness—all these things come together so that one can easily think that all the room needs is the artifacts of the liturgy and the people to make the room a fine place of worship.

The other example is equally well known, but half a world away—the Imperial Audience Hall in Kyoto, Japan. Here, too, is a place planned for a secular liturgy, a great wood building, both graceful and strong. Straightforward in its scheme, refined and elegant in detail, but so restrained and so disciplined that the great room makes no presumptuous gesture but offers its magnificent shelter with a kind of humility.

Both of these places are places of truth, of authenticity and unaffected candor; both are gracious and hospitable; both are beautiful each in style. Each is so simple in its footprint that it could serve any number of functions; and one thinks of them, not as designed like machines, as places to do certain specific things, but as places where one would like to be when there is nothing to do at all. They are hieratic. They seem appropriate to the finest times of life, when people are involved in the most profound and humane ritual in the presence of the ultimate Mystery.

Photo by Steven Edwins, AIA

Great Hall of Kronborg Castle at Helsingor (Elsinore), Denmark, 16th century.

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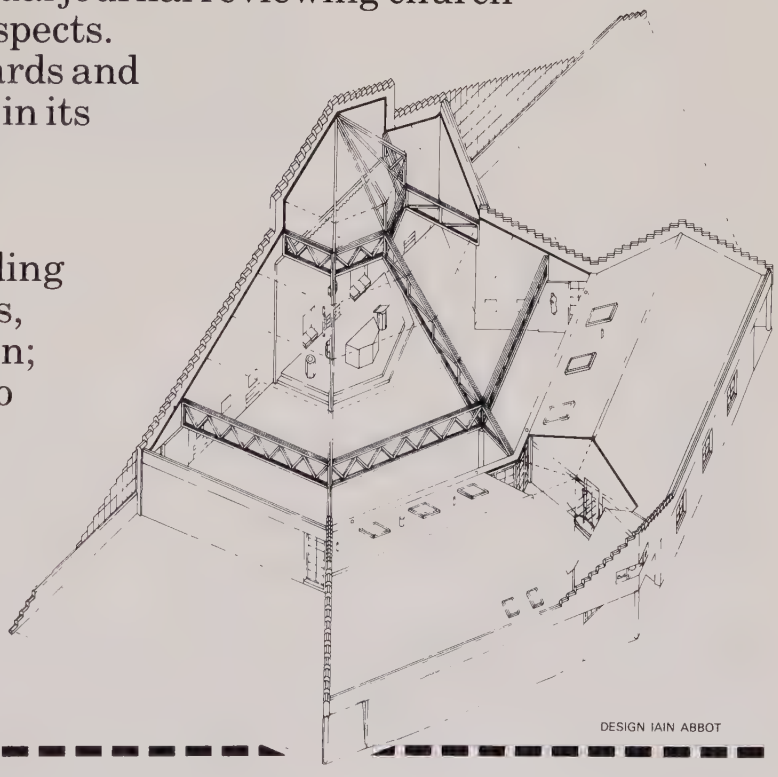

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F&F

SOME NOTES ON THE CHURCH AND ACADEMY OF ST. JUDE, BOCA RATON, FLA.

by Patrick J. Quinn, F.A.I.A.

This project culminates a 21-year series of experiments with architecture, liturgy and light. Two other buildings marked key points in the conceptual evolution: St. Jude Church/parish center, Marina, California (1966),[1] and the Church of Our Divine Savior, Chico, California (1971).[2]

The former attempted to integrate a number of approaches and principles. Most important was that advocated in the paper, "Toward Making Places,"[3] which is believed to be the first (1962) formulation of the idea of architecture as place-making rather than space-making. Louis Kahn's early dictum, "A Space Shows How it is Made,"[4] was coupled with LeCorbusier's "The Key is Light, for Light Illumines Shapes, and Shapes have an Emotional Power."[5]

The Marina complex was conceived as a series of places within a place. Its liturgy-centered nature was articulated and emphasized by natural light, which was shaped by several roof configurations, their diversity disciplined by a direct structural order based on a four-column square core-module, and a variable periphery of subspaces. Indigenous, domestic materials and careful orientation to sun and wind helped shape the character of both outdoor and indoor places.

The completed project was judged successful by users, critics, and awards juries. Frederic Debuyst called it "the first authentically modern parish church" in California.[6]

Photo by Paul Quinn

St. Jude Church and School, Boca Raton. View from Northeast

The second project, at Chico, California, developed these themes but introduced a further idea about church architecture and architecture in general, i.e., that the design should respond to several levels of encounter[7] (six in all). This required a more complex integration of place-within-place while retaining the same fundamental ideas of structural discipline, light modulation and climatological response. The conceptual idea was expressed as based on "three major considerations:

1. The place should be people-centered, rather than liturgy-centered. The liturgy is only one of the encounter situations, and the place becomes sacred only by the sacredness of the encounter.
2. Two spaces can become one without losing their identity. One space can become two without losing its identity.
3. The richness of the person is discovered through encounter. It is the same for architecture. The building must allow for the discovery of spatial richness in simple form. Its complexities are discoverable through use. The encounter between people leads them to encounter the building."[8]

The church at Chico was received even more enthusiastically than that of Marina and was considered worthy of an AIA National Honor Award, as well as the Bartlett Award for what was then called "barrier-free design." Yet, upon reflection, this architect felt that certain considerations had not been adequately discussed in the conceptual planning.

The first of these was the idea of the community "place" which inspired the Marina project. It was difficult to give voice articulately to this notion until E.V. Walter published his extraordinary essay, "The Places of Experience," in 1980.[9] Walter compared the rational Copernican idea of place as "topos" (locational) with the older Ptolemaic notion of place as "chora," i.e., as a centering of a complexity of associations and imageric experiences. It is in this sense of "place" that the third project was conceived for Boca Raton, Florida.

Another critical idea emerged in the design of the latter. It is best expressed

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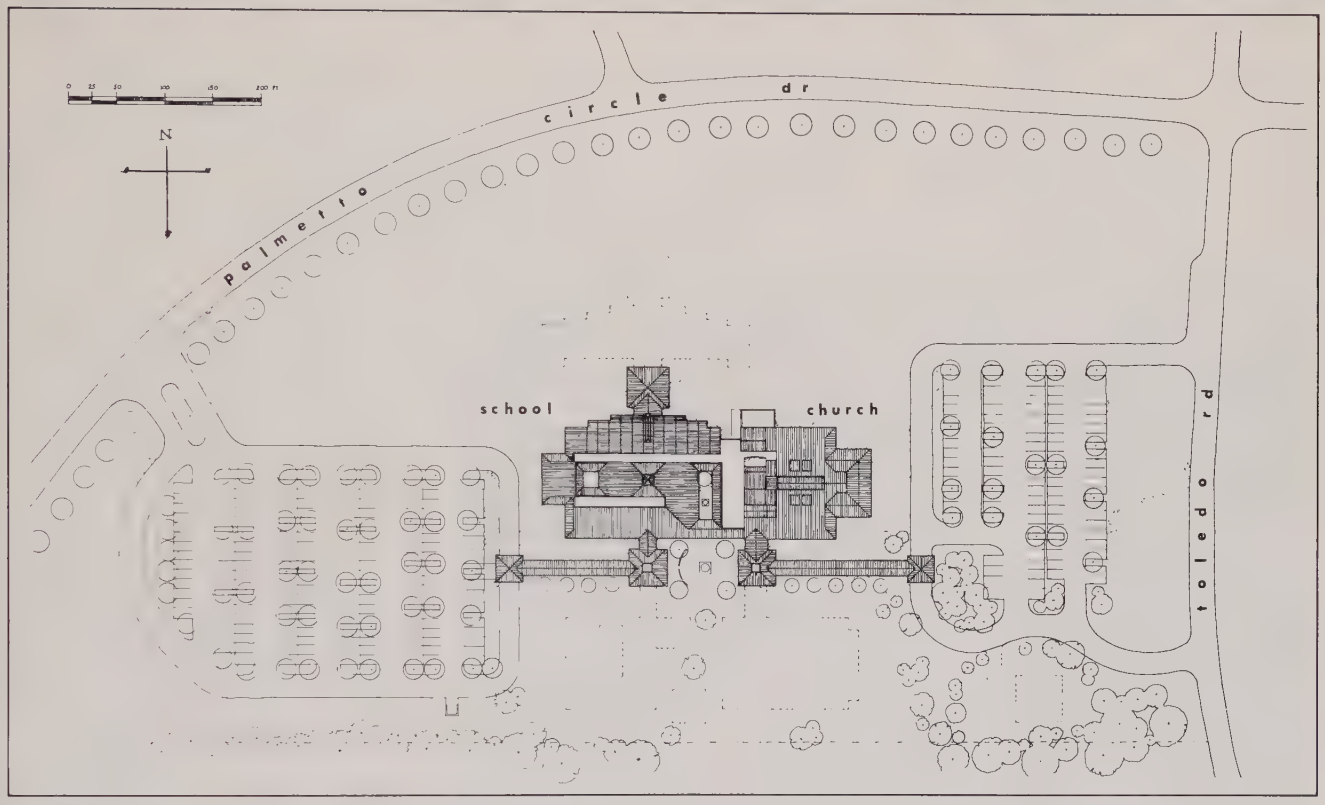
Photo by Edward Hueber



as "degrees of inwardness" and represents a more thoughtful articulation of the "levels of encounter" considered for the Chico church. It is still a clumsy way of stating a very old architectonic concept, that as one gets closer to the heart of any religious complex the architecture and light should conspire to foster the intensification of the sensory experience and the emotional response. However, to do this without sacrificing intellectual clarity and ascetic rigor is extremely difficult.

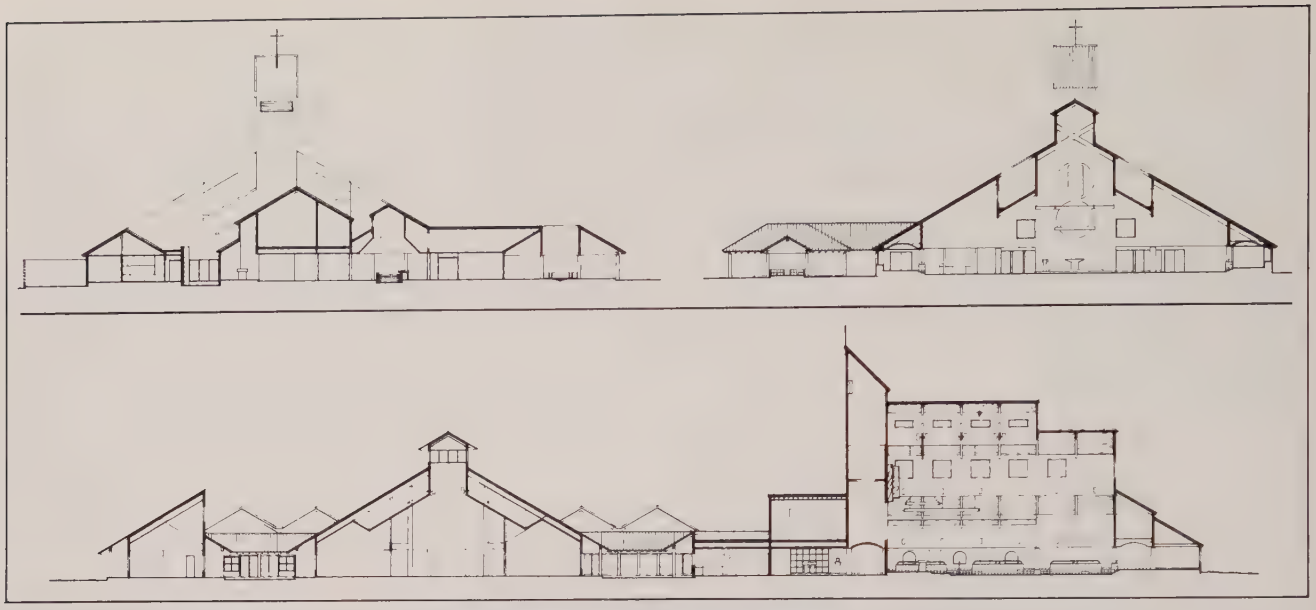
Thus, it is not to be confused with the idea of the numinous, espoused by writers like Rudolf Otto (*The Idea of the Holy*). It has to be consistent with the kind of "hospitality," envisaged by Frederic Debuyst, and "transparent poverty," expressed by Gueranger, Coccayanis and others so many (can it really be thirty?) years ago. This means avoiding the kind of "ecclesiological" mysteriousness beloved by so many church-goers and usually stemming from their experience of the stillborn gothic structures of Pugin, Cram and others. It means recognizing that we might look again to some of those historic spaces where the real mystery lies in the clarity of revealed ideas.

There is nothing sloppy or sentimental about the churches at Fossanova, Castel Sant' Elia or Kings College. Nor is there other than disciplined imagination in the churches of Francesco Borromini, or Balthasar Neumann, despite their Tridentine liturgiology. In our time, works of Perret at Le Raincy, Schwarz at S. Christoferos, Koln-Niehl, LeCorbusier at Firminy, Lewerentz in Stockholm, Kahn at Rochester, and Fay Jones in Arkansas, all seem to avoid both the sentimentality of postmodernism and the arcane obfuscation of deconstructivism. Thus they avoid side-tracking the church-goer into admiration of aesthetic ideas, and allow instead the inspiration of those aspirations for which the buildings were intended.

Of course the case here is a little overstated. If one reads Tanizaki's *In Praise of Shadows*,[10] or spends time in the rich darknesses of Athonite churches, or the extraordinary rock-cut churches of Cappadocia, one may recognize that principles are often poverty-stricken in the face of design that is site-specific, place-specific and client-specific in its response.

This is a roundabout way of explaining how the ideas espoused at Marina and Chico were both developed and tempered at Boca Raton.

The latter is evolving as a complex whose final shape is only suggested by a master plan, conceived as a vehicle for change. At present only the church and academy have been completed and they give some indication of the possible character of the "village" that is intended to emerge, with these two centers recip-



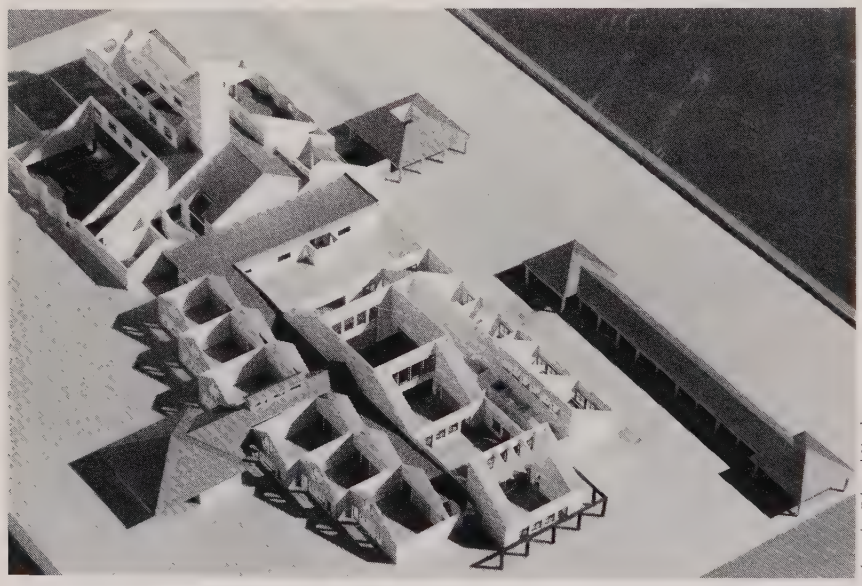


Photo by Edward Hueber

rocating one another, in formal as well as experiential dialogue. By this is meant that the spiritual inspires the intellectual in Christian life, and the intellectual informs the spiritual. Both depend on a supportive community of spirits and minds, unless one opts to be a hermit or a critic.

The reference to deconstructivism above needs to be clarified, particularly in relation to this project. Whereas the objective of much postmodernist work seems to have been an attempt to use familiar elements in order to make the work more "accessible" to the public, deconstructivism seems to have the opposite intent, i.e., to derail, to de-center, to dislocate the public's sensibilities, presumably in the interest of having us "see" greater conceptual and experiential possibilities. Yet the language is arcane, often impenetrable, even to scholars who must "learn" the latest accepted uses of old words.

St. Jude's, Boca Raton, is intended to be accessible at three levels, physical, mental and emotional/spiritual.

The first is relatively easy. It means that the complex is usable completely by those who are physically handicapped. The second means making the building understandable, readable, not in the sense of being merely self-explanatory, for that would minimize the very complexity that is essential to the Ptolemaic idea of "place." It means instead that the geometric system, the ordering systems and the formal and material vocabulary, make it easy to develop a clear memory of both the nature and relationships between spaces and places, within and without. It allows you to know "where" you are in more than mere location (topos). This discovery process occurs over time and is linked closely to the third kind of accessibility, which combines the fostering of sensory and emotional responses to material elements with the spiritual inspiration latent in the use of light.

Some works of art are inaccessible without immense effort, or without a guide. They assume certain knowledge. *Finnegan's Wake*, for example, is virtually inaccessible to those who lack familiarity with Dublin's vernacular language, Irish history, classical literature and, to some extent, Euclidean geometry. It helps, too, to have as broad a knowledge of popular song as Joyce had. Some buildings are like that. Their language is arcane to "outsiders," mysterious, inaccessible except to those who know the specific context of conception, and the planes of reference it rests upon. *Finnegan's Wake* was not written for the literary novice. Yet a church building must accept, as any work of public architecture ought to accept, the novices, those thousands who have had no training in architectural history, design or theory. The church itself must accept theological and liturgical novices and must support their potential for spiritual growth. Both need to be accessible.

The contention expressed at St. Jude's, Boca Raton, is that such accessibility is possible if enough elements of the familiar are present, and if both physical and mental accessibility are linked to the scales of private and public custom in the local environment. Thus, if the archi-

tectural "words" and "sentences" belong to a familiar language the mental access is helped.

If the materials remind you of your house, if the scale, at your points of personal contact, is domestic rather than monumental, if the windows are made neither for giants nor for mystics, there is a chance for the easing of psychic tension in the newcomer. If one can reach up and touch the eaves, sit in a window seat where the wall is low, sit by, rather than merely observe, a fountain, then the senses, at least, are set at ease, and so is the mind, and perhaps even the spirit.

All this can be understood as prelude to space in which there are equal portions of the unfamiliar, those things and situations that cause one to question and therefore to grow. The sensory comfort here has nothing to do with the comfortable pew, or the familiarity of iconographic mediocrity. Rather it has to do with the instincts and common sense that encourage one to check out the footholds before climbing a cliff.

One can never fully conceive of architecture through photographs, drawings or words. That is why I refuse to talk about buildings which I have never visited, for I have been wrong about them so many times, misled by inadequate descriptions. Therefore, an attempt to describe how the Boca Raton church comes to grips with the design issues is probably fruitless, unless it encourages readers to visit it.

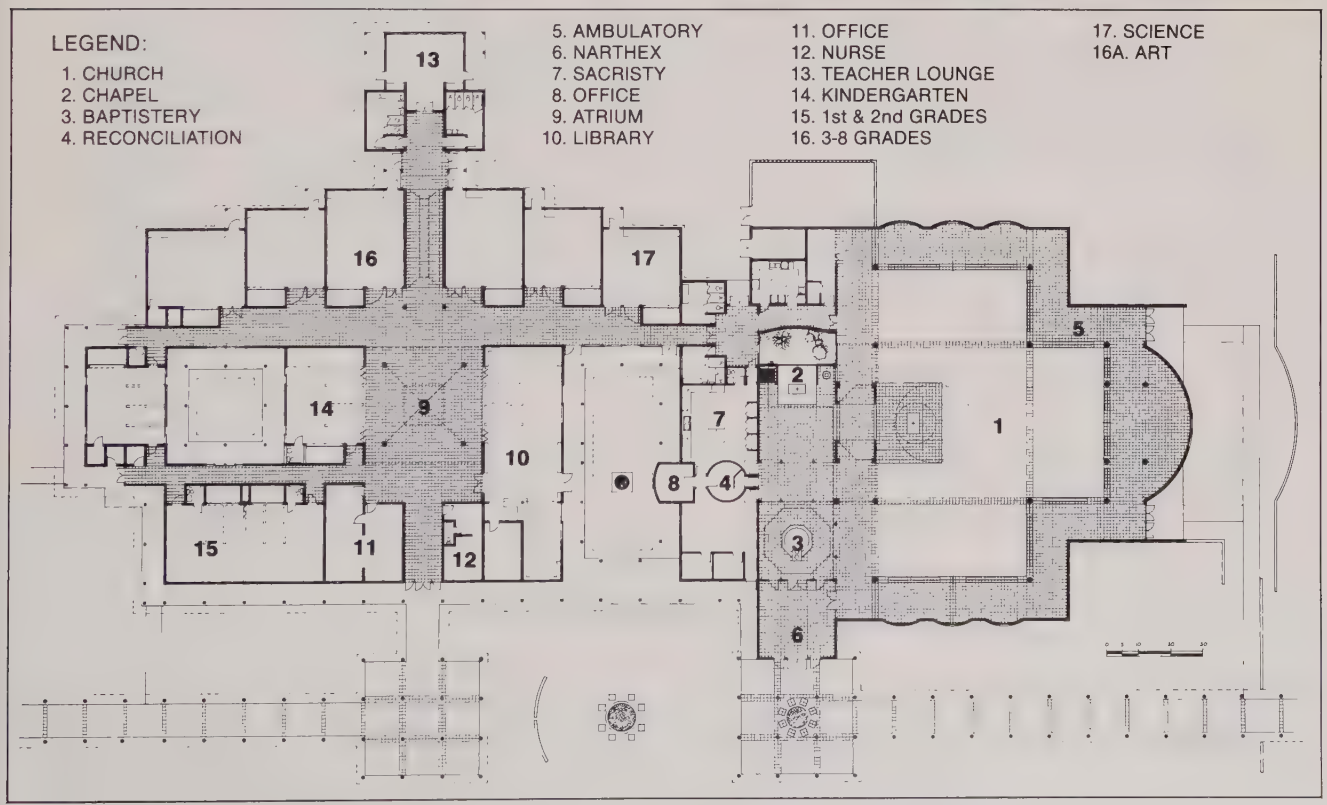
The "village" areas are united and separated by a series of cooling courtyards and fountains reminiscent of Addison Mizner's sensitive response to the South Florida climate. Natural ventilation, cooling and shading were key elements of the passive energy technology employed to reduce the need for artificial cooling to, possibly, three or four months per year. The double roof, great "venturitube" extract tower (not a bell tower), minimal south-facing and maximal north-facing glazing, maximum use of diffused natural light in both church and school, etc., are some of the hard facts. The development of these as integral with both the structural and the aesthetic systems of shaping space is more important.

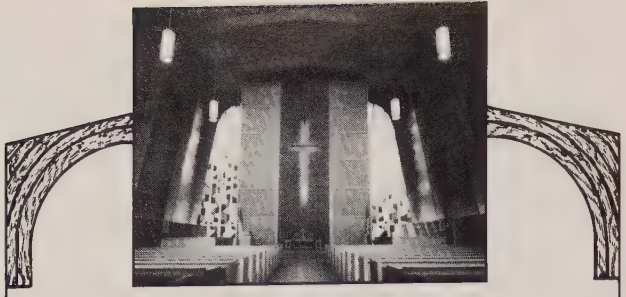
A description of the experience of arrival and entering may clarify some questions.

Long, low covered walks protect those arriving from the intense sun and occasional torrential rains, while providing a shady, flower-lined interlude between the world of the material and the world of the spirit. Two fountains, one outside for sitting, one inside for baptism, denote both the physical and the spiritual entrance into the worshipping community. Complete immersion is possible in the great octagonal travertine baptistery, lined with blue tiles from Treviso and lit

Continued on page 26

Photo by Paul Quinn





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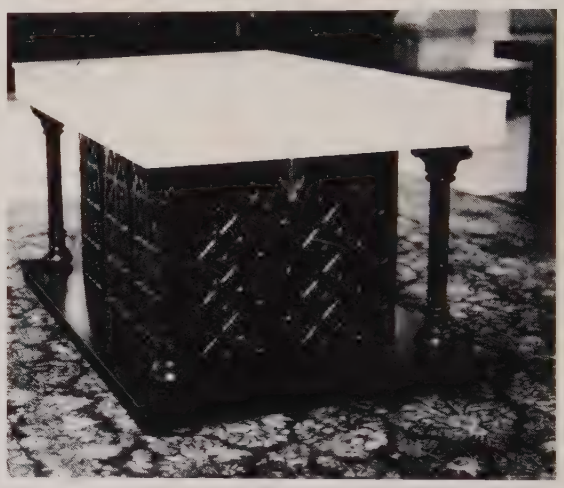

Marble and wood altar designed for St. John the Baptist Cathedral Savannah, Georgia

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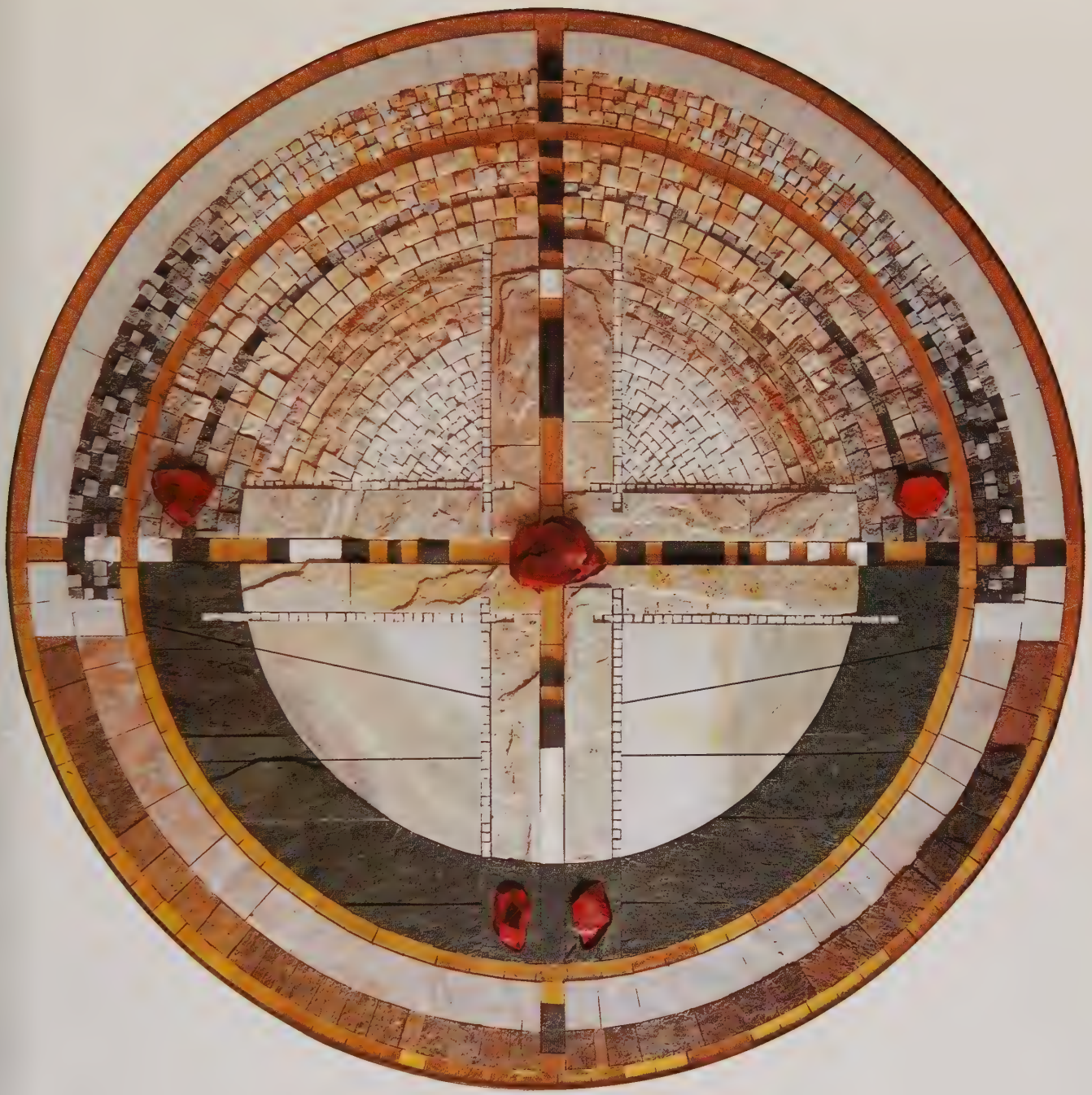

Georg Sternbacher: Circular mosaic in natural stone, marble & gold, set positively, ø 4'4", for Cemetery Chapel in Essingen/Wttbg.

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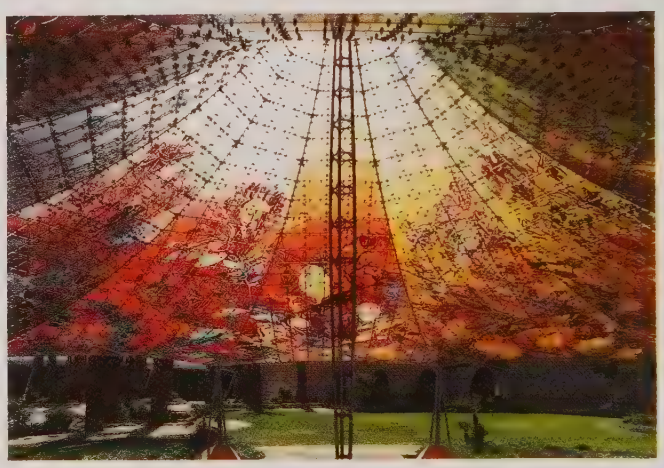
Outstanding modern stained glass windows and mosaics were executed by Franz Mayer. The modern German stained glass development with artists like Knappe, Geyer, Meistermann, Schaffrath, Buschulte, Schreiter: Franz von Stockhausen, or course, has taken Mayer of Munich, of such development. important part of craft has always Quality of art and object of Mayer and been the aim and base for quality work Zettler work. The mosaic has been the in modern glass and ing in the 1920's – of new system – start- with independent solely cooperating employing inhouse artists rather than artists – instead of designers. Thus the from – became co- being dependent and demanding operating, directing dio and better art partners of the stu- lized. work could be rea-



Largely unknown to Americans Franz Mayer of Munich – nowadays the leading studio in this field – made greatest efforts since the early 1930's to develop and promote new and contemporary concepts and techniques in mosaic. In cooperation with artists like Karl Knappe or Ludwig Schaffrath astonishing results have been achieved. At and in the Mayer studios the modern mosaic, the mosaic art of the Twentieth Century has one of its most important origins.

With such background and experience Franz Mayer of Munich – now lead by the fourth Mayer generation – started 1987 preparations to set up a new studio for artistic mosaics in the Greater New York area. Since March 1988 the new mosaic studio is fully operable. Situated in Fairfield, NJ, 22 miles West of midtown Manhattan, the studio is opulently equipped with materials: More than 50 tons of glass and gold smalti, glass cakes, marble cubes, and stone and semi precious stone materials. Thoroughly trained German and European mosaicist craftsmen guarantee the best of craft. Franz Mayer does not employ inhouse designers and, therefore, invites and assists the strong free-lance and independent American artists to have mosaics realized in the new studio in the sense of fruitful cooperation and partnership.

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Pictures: Above – Frei Otto's spectacular 'Heart Tent' in the new Diplomatic Quarter in Riyadh/Saudi Arabia; for the first time in the world a 'stained glass' roof in a hanging and moving steel net construction (1985/6). – Right – Reconstruction of a historic stained glass window at St. Michaelis Luth. Church in Hof/Germany. The window, originally executed 1884 by Zettler, destroyed 1945 and completely remade 1984, proves the still existing skills of Franz Mayer's craftsmen as to perfect traditional work, i.e. the real 'Munich style'.

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Karl Knappe's mosaic wall at subway station "Odeonsplatz" in Munich

Prof. Karl Knappe (1884–1970), one of Germany's most important modern-expressionist sculptors, was also the great experimentalist, creator and teacher as to the modern mosaic of the 20th century. Based on the long lasting, fruitful relationship with the Franz Mayer Studio in Munich Karl Knappe was selected to do most prominent mosaic work such as the large mosaic wall for the Brussels World Exhibition (1958), the Sanctuary wall mosaic for the World Peace Church in Hiroshima, Japan (1961) and last not least on occasion of the Olympic Games in Munich (1972) the impressive mosaic wall at the subway station "Odeonsplatz" in Munich.

Karl Knappe's "Odeonsplatz"-mos
– with rough and smooth stone-
gold- and silversmalti, executed
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Altar wall mosaic in rough and smooth marble and gold mosaic materials.
St. Margaret's Church, Reichertshofen/Germany. Artist: Benedict Schmitz.

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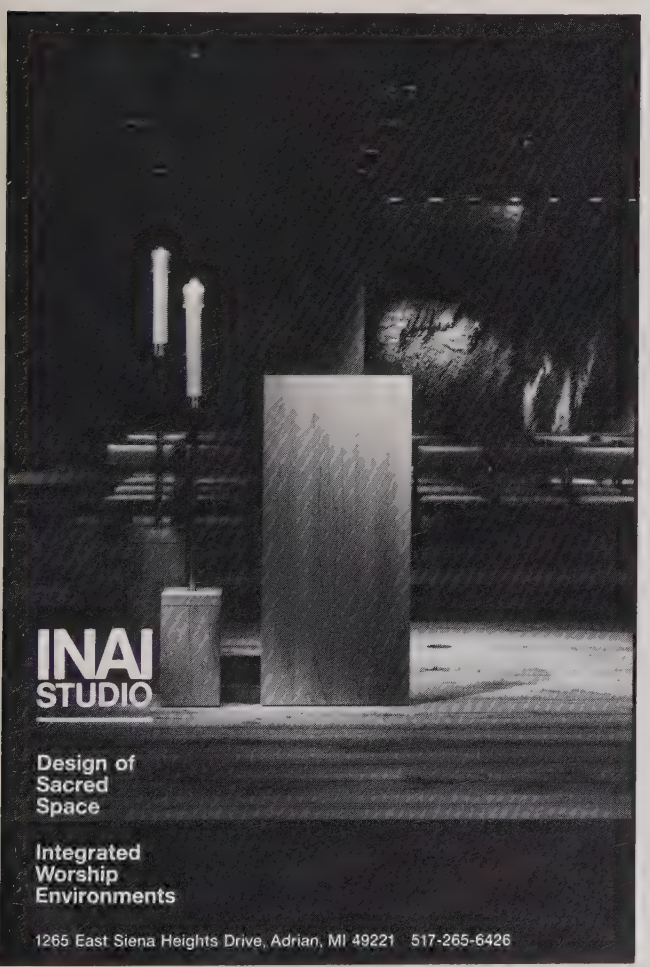

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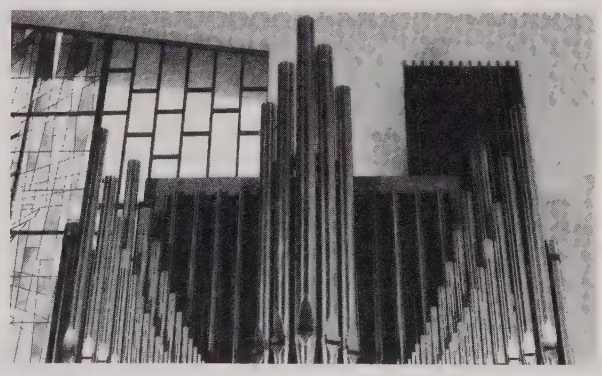

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St. Jude, Boca Raton

Continued from page 23

from an octagonal dome and cupola, echoing a tradition that goes back to tenth century Ravenna. Babies may be baptized in the small bath that overflows into the large one, the noise of the cascade giving privacy to the meditation chapel beyond. The latter looks toward a quiet, enclosed garden, whose wall bears an image of the patron saint. Off the chapel, entered between the office and vestry doors, is the circular reconciliation room, lit from above, and devoid of all visual access to the world outside.

From these intimate spaces, softly lit, one gains access to the slightly brighter, yet smaller-scaled ambulatory, which surrounds the church proper like a cloister arcade. This allows one to think about where one would like to sit, or even to pause at a window seat in one of its slight apses. There, Bonnie Farber's delicate stained glass windows transform the silhouettes of exterior foliage and incorporate them in her "tree-of-life" imagery. This ambulatory acts also as the processional way for the commencement and the conclusion of the liturgy.

The roofs ascend from the lateral ambulatory, stepping higher with increasing light, toward a point over the sanctuary and the table of the eucharist. A great bronze corona, inspired by Athonite lighting, holding a hundred tiny bulbs, overlaps and unites community and celebrant, people and preacher. When lit, this provides the necessary "play of brilliants" contrasting with the "focal glow" of spotlights on the table and the lectern, as well as the baptistery, and articulates the "ambient luminance" of both the natural and the general artificial lighting. The large circular blue window by Farber high on the East wall provides a further combination of focal glow and play of brilliants, to use the terms advocated by Richard Peters.[11]

Above and behind the holy table are three circles, contrasting deliberately with the square, prismatic geometry of the structure and the space; the circle of light (corona), the circle of sound (speaker enclosure) and the circle of vision. The latter was originally intended to allow rere-screen projection of images in support of spiritual and theological meetings other than the liturgy. The idea lost favor as pastor succeeded pastor, and the space is now occupied by a cross.

Photo by Paul Quinn

View from the East

Stained glass window by Bonnie Farber

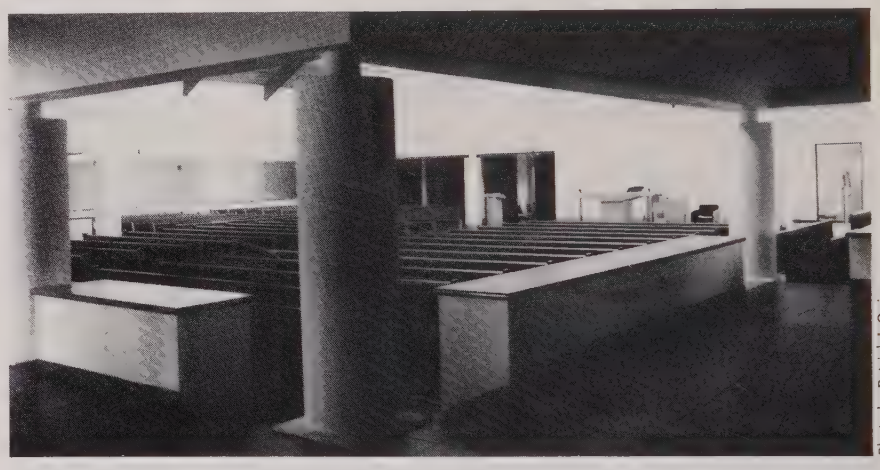

Photo by Patrick J. Quinn

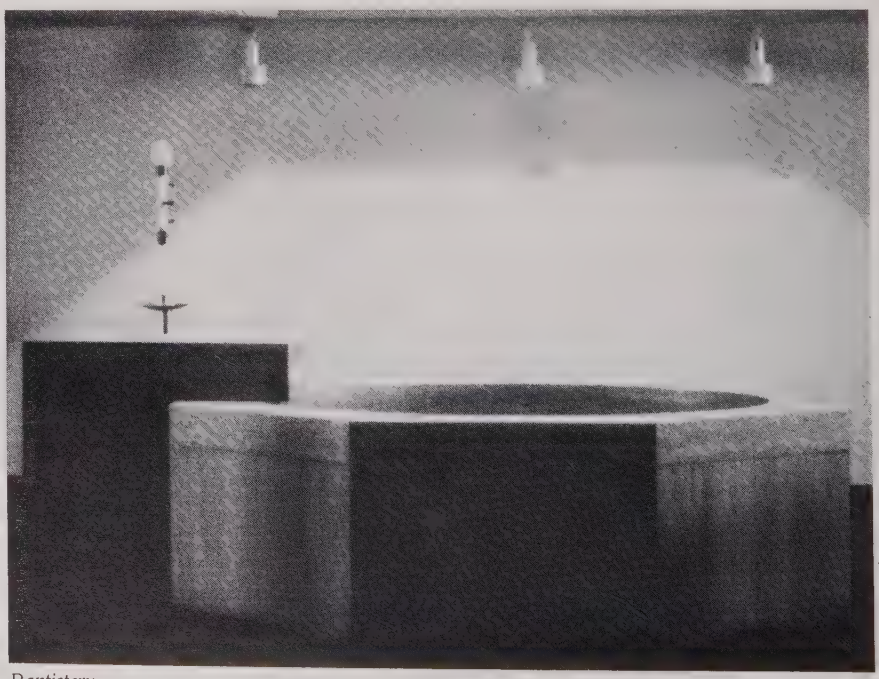

Photo by Patrick Quinn

Baptistery

The table and lectern are made of travertine. The flooring is of dark-stained terracotta tiles from Impruneta, a deep, burned red contrasting with the white walls and the low oak-trimmed ambulatory wall.

One can touch the eaves and roof edges all along the entrance path, despite the soaring mass of the building, which stands out among the terracotta-roofed houses of the neighborhood like a great mother hen embracing her chickens, the house-like sections of the school. Inside, one can touch the ceiling of the ambulatory or the lowest edge of the main space, despite the soaring unfamiliarity of its stark walls and the distant warmth of its wood ceilings. One can decide the degree to which one wants to be physically present in the liturgy. Some need to be right up in front, others need to hang back, under protective, comforting shelter. Choice is broad, yet no one feels far away from the holy table. It is hard to feel excluded from the Word.

The entrance to the academy is more dramatic. From a low foyer one enters a soaring inner atrium, skylit and sharing its light with the library on the right and the kindergarten on the left. The library shares with the church offices a quiet reading court off the main (future) village square. The library can thus be used by adults after school hours. An exhibition gallery, toplit, acts as passage to the toilets, the teachers' lounge and the playing field.

Off the stepped, street-like passage running east to the church and west to a courtyard, are individual house-like classrooms, brilliantly filled with north light from high circular windows, yet with sills of the lower windows set so that a bored child can look out at a small garden or the field, and dream a bit, sometimes being rewarded with visible action at the firehouse across the road.

On the south and west, the art room, the lower grades and offices are protected from the strong sunlight by an arcade, while being illuminated by high clerestory windows.

The essential geometry of the church is echoed in the geometry of the atrium—four columns forming a square central space. If one traces the order of the peripheral spaces in the church and in the academy, one can discover a morphological relationship to the first St. Jude's at Marina, California. One can trace similar connections to the churches at Chico, San Pablo and Boulder Creek. One can

Photo by Paul Quinn

Entrance fountain and covered walkway

even trace formal links to the Rice House[12] or the Eden house.[13] For nothing emerges full blown and new. There is always some prompting, some stirring of earlier associations, conscious and unconscious.

The concept of "degrees of inwardness" seems to be realized here in good measure. The idea of three-level accessibility also seems to come off quite well.

The comments of children, playing and studying in and around the place, are informative. One 13-year-old said, "It's a great place for skateboarding, but I really like it because it looks old, but it's new." A 10-year-old girl and her colleagues in dialogue:

"It's different."

"From the schools with corridors."

"But it has corridors."

"Yes, but it's different, you know."

"It's cheerful. It feels homey and we all have our own rooms."

"But you have them in other schools."

"Yes, but this is different."

"It's plain. I don't mean bad plain. I mean good plain."

Teacher: "Why do people say that you based the design on a French prison?"

Architect: "Whaaaaaat?" (Oh dear, now I have to start all over again with the newcomers).

The most repeated comment, however, from priests, people, teachers, visitors, critics, even fellow architects is: "It's beautiful." And, after all, that is the ultimate intention of architecture and liturgy, to enrich our lives with beauty and the joy of working in a beautiful environment. The beauty is clearly in the eyes of the beholders in this case, but it may lead them to discover more of what went into the making. Thus, it is beginning to be accessible at the third and most important level.

How does such a project begin? How does an architect find the good fortune to be involved?

The inspiration for the approach came not at all from theoretical readings or historical investigations, although these helped the architect. It came from the faith and vision of an unusual priest, Jack Totty. He had heard me speak many years earlier on the life-giving power of natural light as essential to architecture and it seems that he decided then that if ever he was entrusted with the building of a church, he would commission this architect.

Here was a pastor whose clarity of theological insight led him to consider the building as a potential teaching instrument, in the spiritual sense. His deep knowledge of liturgy allowed him to see it as the most joyous and wonderful of human celebrations. His ascetic attitude toward things material was offset by his bluntness and abrasiveness in dealing with mediocrity. The latter quality did not endear him to his less sharp-edged ecclesial colleagues, nor to his bishop, who fired him halfway through the construction of the school. It saddens one when a bishop seems to think less of the flock than of the fleece.

The vision of priests like Jack Totty is essential in protecting the spiritual mission of architecture, especially religious architecture. Such pastors act as ardent critics, constantly asking "why?," always generating argument and debate between architect and community, to the eventual education of both and the ultimate provision of an architecture of the spirit for their children, too.

This pastor insisted on a rigorous schedule of education about the problem of building—monthly lectures on the evolution of liturgical thought, liturgical art, liturgical architecture; discussions about what "christian" education means; posting of sketches and drawings at every stage during mass hours at weekends; participation by the architect in the subject of the homily and sometimes in the homily itself; inclusion of sketches and liturgical analysis in the weekly bulletin where normally one might find ads for florists and funeral directors; etc.

Education, in this case, was to have just as powerful a spiritual and theological basis as formal worship. The teachers were to be carefully chosen (in a national search) and well paid (unusual for a Catholic school). The class sizes were to be small enough so that a child might learn to know the teacher and the teacher to know the child. The arts were to be essential in each child's education—music, painting, sculpture, dance, drawing, etc.—a much more Benedictine concept than diocesan.

He conceived the whole complex as a place where the community, both Christians and their non-Christian friends, might have a center of truly civic life, where a major festival might occupy the entire complex on special occasions, a place where one might come at any time just to sit by a fountain in a quiet courtyard and read a book, or meditate (except during school recess, of course) on thoughts that most public spaces fail to foster.

This pastor wanted George Nakashima to design the sanctuary furnishings, Bonnie Farber the windows, a sculptor, never chosen, to make the processional cross, and another to create a work for the library court. He even made it clear, by buying beautiful chairs, that he realized the symbolic vapidity of pews.

Of these only Farber's works were realized, for Totty was fired, and successors do not always share equally in a vision. That, too, is part of the evolution of architecture.

Pews have replaced his original chairs. He knew, of course, that the former have no real part to play in the tradition of liturgical space, for he had visited many old European churches which functioned magnificently without them. He realized that the empty pews of a half-filled church are more symbolic of absence than presence, whereas good chairs are easily adapted in number to the wonderful idea "where two or more are gathered together in my name . . . ."

The very solidity of pews shows that after some 50 years of study by many liturgists and theologians it is still hard to find acceptance for a comfort consistent with the contemplation of the Divine rather than with the quite avoidable spread of the posterior.

But pews, like pastors (and architects) can be removed from spaces. Architecture has to outlast them.

FOOTNOTES

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10. Tanizaki, Jun'ichiro. *In Praise of Shadows*. Thomas J. Harper, trans. New Haven: Leet's Island Books, 1977
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12. Debuyst, Frederic, Ed. "Trois realisations de Patrick Quinn; Rice House." *Art d'Eglise*, Vol XLI, No. 163, 1973
13. Debuyst, Frederic, Ed. "Prof. Patrick Quinn, Trois realisations recentes: 'Eden House (or Sky Ranch)'," *Art d'Eglise*, Vol. XXXVII, No. 149, 1969

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ARCHITECTURAL ART: AFFIRMING THE DESIGN RELATIONSHIP

An exhibit by this name marks the first collaboration of the American Craft Museum and the American Institute of Architects on a major museum project, and it is hoped that it presages others in the future. The exhibition was organized to coincide with the national meeting of the American Institute of Architects in New York City and explores the changing relationship between artist and architects in the 1980s as the field of architecture redefines the role of ornament and decoration.

Lenore M. Lucey, Executive Director of the NYC/AIA, notes that the architect's return to more hand-fabricated detailing and site-specific installations has been apparent for a number of years. This, plus the movement of the artist from the gallery onto the site, has generated a new era of collaboration. Artists working in materials such as clay, stone and wood have always dealt with the three-dimensional world. Their natural affinity to architecture was there in the past and the time is ripe for its revival. The exhibition is organized into four parts:

1. A brief historical overview of architectural art in New York. This includes work by Tiffany, Chagall, Bertoia and Nevelson.
2. Eleven artists of the 1980s who have created site specific work which responds to its setting independently as art.
3. Four sites incorporating outstanding collaborative projects.
4. Four environments commissioned specifically for this exhibit by artists and architects with no restrictions other than dimensions.

Robert Jensen, an architect, art historian and co-author of the acclaimed book, *Ornamentalism*, is the guest curator for the exhibit. He was among the first to question the Modernist aesthetic based on function and structure and has now edited the exhibit's catalogue, A *Discourse on Architectural* Art. At his invitation fifteen writers responded to two questions provoked by the following statement:

The relatively unexamined interplay of craft, art and architecture is creating a new setting for the visual arts in the United States. Each of the fields has been changing in the last two decades so as to foster this setting. Architecture today no longer rejects ornament and decoration: vigorous designs using ornament are occurring and architecture is trying to integrate ornament theoretically. Craft today is no longer committed to making purely functional objects, and fine craftsmanship no longer means only handmade: craft has made its peace with the machine. One direction within art today rejects the isolation of made-for-the-gallery work and the economics of it. Because their conceptions of art and the momentum of their own work demand it, many artists are working in conjunction with architecture as a primary commitment. This new setting and its continued growth must eventually alter the boundaries by which painting, sculpture, craft and architecture have been distinguished in the 20th century.

Q: Should, therefore, artists, craftsmen and architects collaborate in new works? Or, if collaboration is not the point, what is at stake here, in your opinion?

Q: *Should* architects reach beyond expressing the building's own structure, function and materials to embrace other formal strategies, such as the reemployment or reinvention of ornament? *Should* artists reach out of the gallery and into the settings of daily life, or does this place artistic quality in jeopardy? Might not this blurring of context merely result in second-rate art and second-rate architecture, for the good reasons already established by Modernist theory in the 20th century?

Active IFRAA member Kenneth F. von Roenn, Jr. is one of the contributors and his essay will be published in the next issue of *Faith & Form*.

One of the sites chosen for presentation will be of particular interest to IFRAA members: Christian Theological Seminary Chapel, Indianapolis, Indiana by Edward Larrabee Barnes and Associates. Many of us heard Mr. Barnes speak at our conference in Indianapolis when he described the master plan of the continuous chain of seminary buildings begun in 1962. The plan is S-shaped forming two courtyards—an entrance court and a quiet grass court overlooking the flood plane of the White River 80 feet below. The grass court is rimmed by a procession of academic rooms leading to the Chapel.

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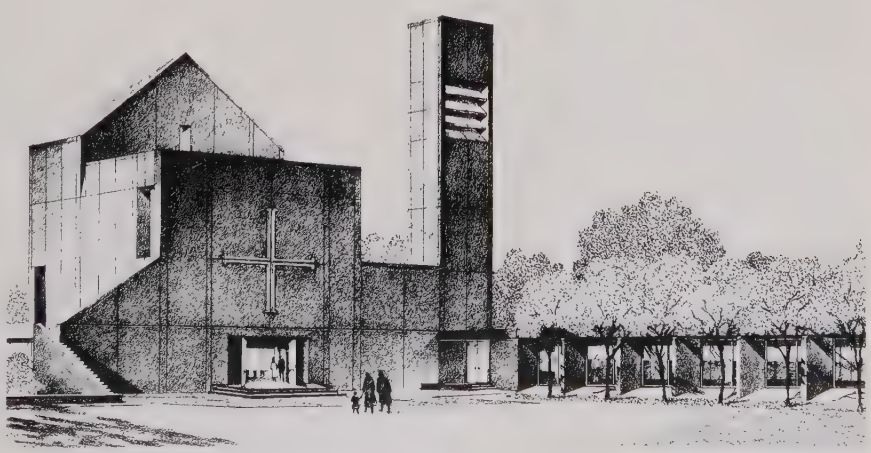


Chapel, Christian Theological Seminary, Indianapolis.

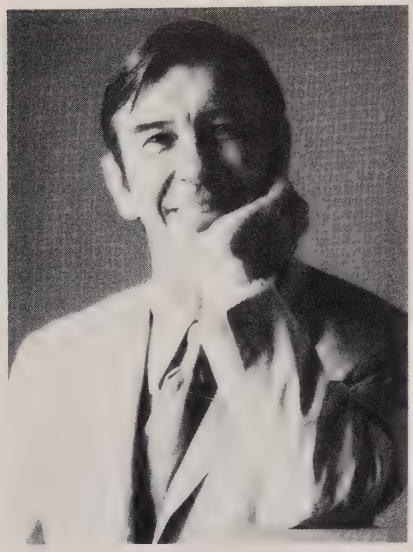
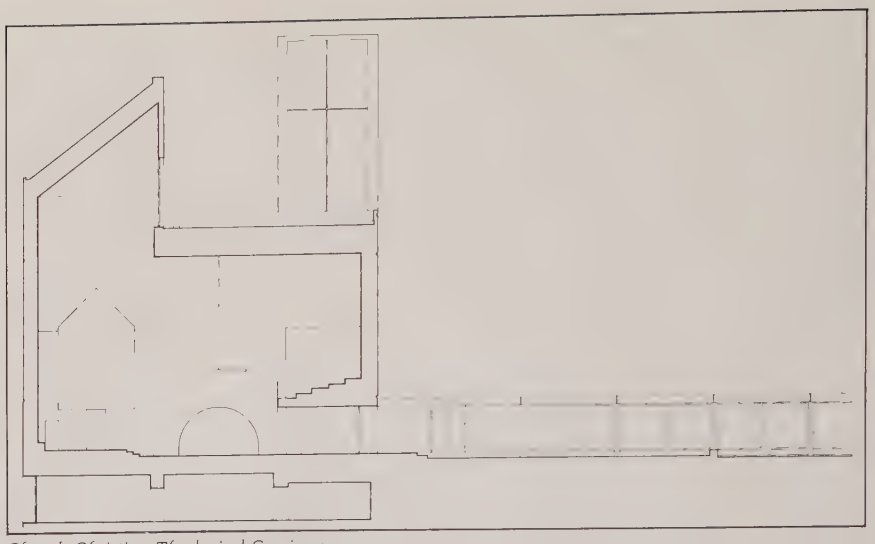
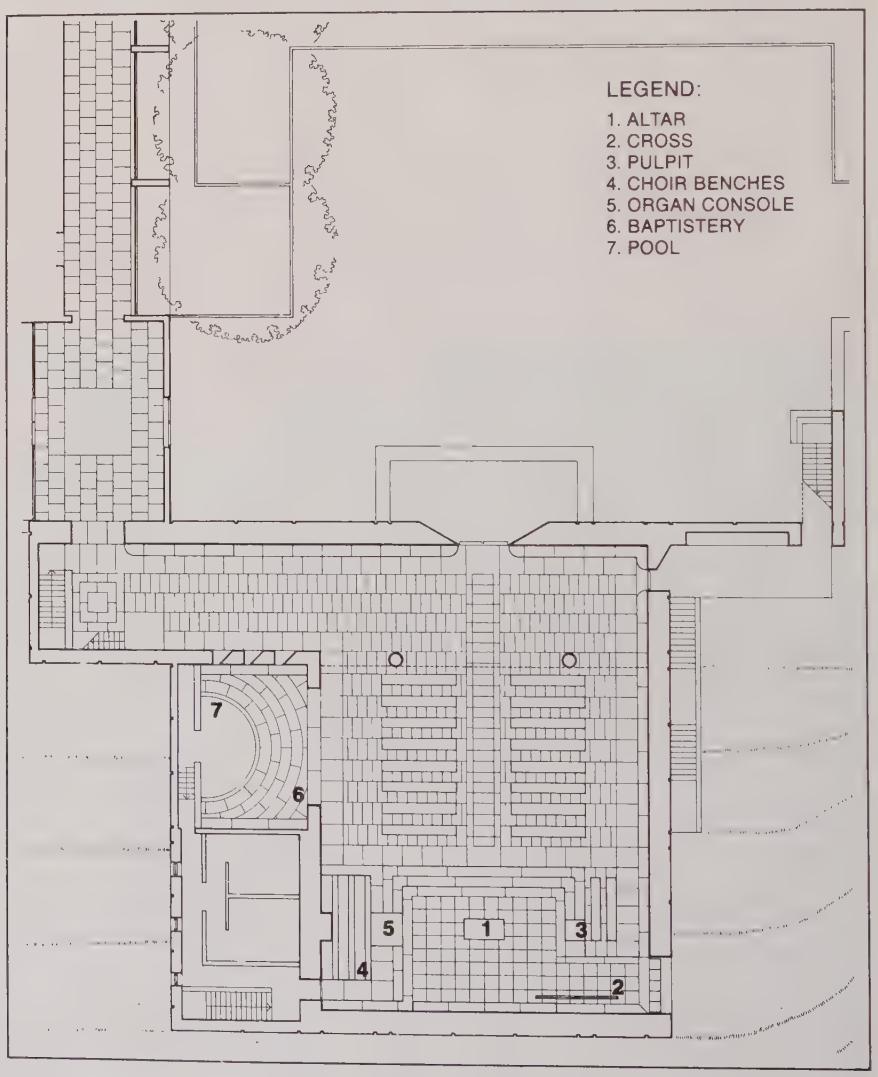


Photo by Nancy Rica Schiff

Edward Larrabee Barnes



Chapel, Christian Theological Seminary.



Now the Chapel is being built as planned—on the bluff anchoring the corner of the campus. The exterior material is continuous cream colored precast concrete so that the entire campus appears as a unit with the bell tower and chapel rising imposingly above it all.

Inside, the Chapel is quiet, all white volume—a bare cube-like space with just a cross, a table, a great organ and light from above. The materials are simple: a limestone floor, oak pews and white plaster walls.

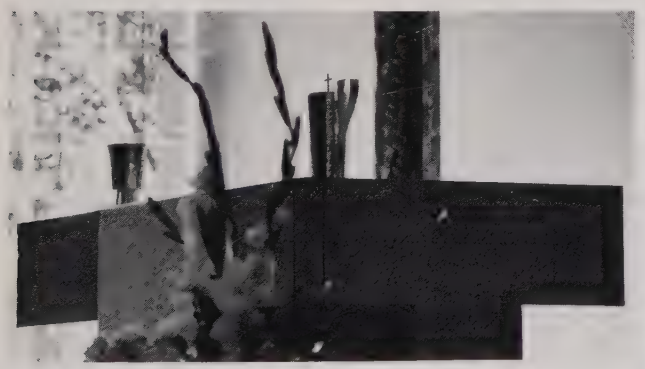
It is hoped that such an all-white space, in the Barragan-LeCorbusier tradition, will have both clarity and mystery; for a place of worship is not just a meeting room, it must have other transcendent qualities.

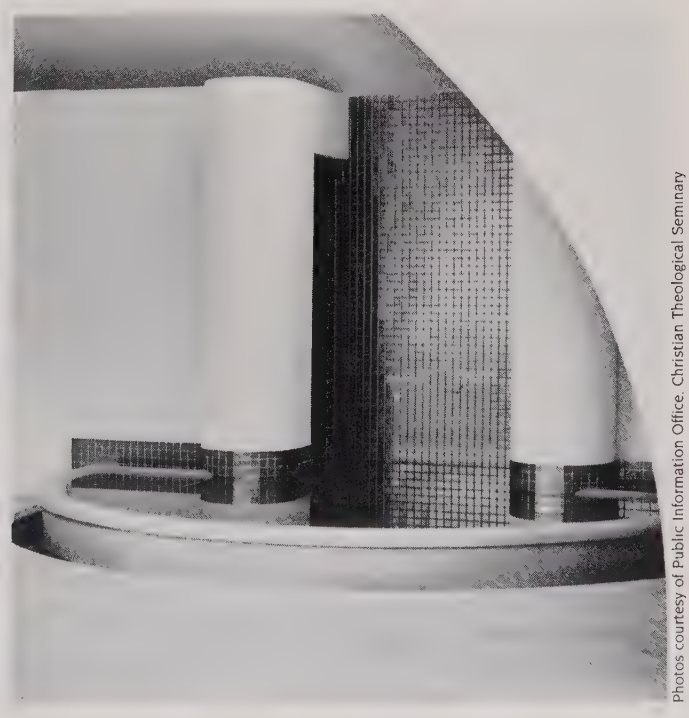
Daylight is brought into the Chapel in various ways—through a window in the chancel gable, from a skylight above the baptistry pool at one side, and through two non-traditional stained glass windows in the west wall. These windows—clear plate glass with structural glass fins—have horizontal panes set between the fins to form a two-foot-square egg crate. These fins are a new dichroic glass that reflects pink-yellow light up and transmits blue-green light down. Thus, the light rays are shattered into different hues and scattered about the otherwise white interior.

James Carpenter, the glass artist for these windows, calls his work with Edward Barnes a "literal success of the word collaboration," having been involved from the design through the installation. Both considered several conceptual schemes together and persisted until they were surprised and delighted with the rich subtlety and complexity of the transmission/reflection of the dichroic glass. "The refinements the artist was able to make," commented Barnes, "resulted in exquisite detail."

Both the New York City AIA and the American Craft Museum are to be congratulated on this important exhibition. Additional information is available at The American Craft Museum, 40 West 53rd Street, New York, NY 10019.

Above, chapel interior; light pattern on wall created by dichroic glass windows by James Carpenter. Below right, baptistery.





Photos courtesy of Public Information Office, Christian Theological Seminary

THE IMPORTANCE OF CHURCH RECORDS FOR DOCUMENTATION

An Individual Experience

by Mary O'Brien

A simple question, such as "which windows in the church are Tiffany?" can begin a long search for the correct answer. And sometimes the answer isn't correct the first time. That was my experience in researching the stained glass windows in Christ Church, Corning, New York.

Trying to identify the windows should be a simple task—you merely check the church records and locate the documentation. But church staffs change, disasters occur, and records can be unclear.

My first piece of documentation for the windows was in the active church files: the insurance policy. It indicated the majority of the windows were Tiffany. With that information I proceeded to the library of the Museum of Glass and located the publication, A *Partial List of Tiffany Windows*, 1910. It lists Corning, Christ Episcopal Church: Bigelow Memorial Window, *The Resurrection* ornamental windows; Hoare Memorial window, *Cornelius and the Angel*; Tully Memorial window, *Christ and Faith*. The memorial windows were easy to identify, but exactly what is meant by ornamental windows? It seemed to me at the time that the rest of the windows that looked like Tiffany and were listed on the insurance policy as Tiffany must be by Tiffany. This later proved to be a false assumption.

In our public library I found a local history book, *Pioneer Days and Later Times in Corning Vicinity*, 1789-1920, which abstracted newspaper accounts. In this book I found the abstracts of the articles noting the installation and dedication of the Tiffany windows.

Photo courtesy of Corning Glass Works Archives

"Resurrection" window, 1895, by Tiffany Glass and Decorating Co. of New York, in Christ Episcopal Church, Corning, N.Y.

For the Bicentennial two teachers in the Corning area were commissioned to write a local history book. In their research they read the microfilms of all available newspapers and in their files were two articles that changed my theory on the windows. The first article gave an account of a fire in the church in 1910, which destroyed some of the stained glass windows, and the second announced the award of a contract to Tiffa-

MARY O'BRIEN *is an active member of Christ Church, Episcopal, in Corning, New York. Her interests are closely associated with the Corning Museum of Glass and currently in cultural exchanges between the Soviet Union and the U.S.*

The newest of Christ Church's large stained glass windows (above), 1962, by Charles J Connick Associates, Boston, honoring the Eaton family. Below, window by Lamb Studios; the four panels make up the more southerly of two side-by-side Schirmer-Mallorys, at the rear of the East wall of the nave.

Artistic photography by Rosplock

ny Glass & Decorating Company to redecorate and restore the church after the fire. This article identified windows which were destroyed and noted Tiffany's decorating scheme.

Natural disasters can also be helpful to research. In 1972, there was a flood in Corning and the basement of the church was damaged. Among other things, it forced us to clean out closets long forgotten, and in one closet the old vestry minutes were found. In these minutes I found the acknowledgement of gifts to the church noting the donor and the memorial of windows installed between 1895 and 1910.

In the cleaning up after the flood, a photograph of the chancel was also found. It showed the windows in the chancel to be different from the present windows. From the newspaper accounts we could determine that the fire had destroyed all the windows in the chancel and three windows over the altar were replaced by Tiffany in the same theme, explaining why the titles in memorial records gave no clue to the replacement. The other windows in the chancel were ornamental, which I now believe to be the ornamental windows listed in the 1910 Tiffany List.

From time to time the glass seminars at the Corning Museum of Glass would include a stained glass expert and I would have him look at the windows. "Tiffany, of course," they would say. But one day a young man who was researching the J & R Lamb Studios came to look and said, "Those windows are not Tiffany, they're Lamb." With his help, through access to the Lamb Work Order books, we could finally piece together the history of the windows.

Lamb had supplied all the windows in the chancel, transepts, and two memorial windows on the aisle when the church was opened in 1895. Two more memorials were installed later. The work order books showed entries for these orders and date of delivery. Because they numerated the lights, identified the location as well as the inscriptions and donors, I could determine that one set of windows was relocated after the fire, thus corroborating the newspaper accounts.

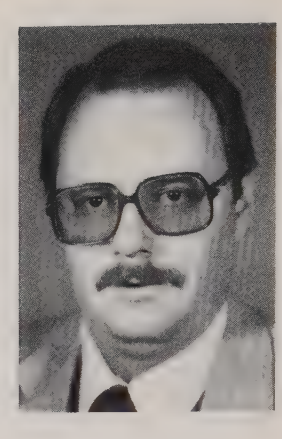
Because of the close proximity of the studios of Tiffany and Lamb, artists often worked at both studios, thus explaining the great similarity of the styles of floral lights. Experts might easily notice the difference, but many people are confused, so I am still answering the question, "Which windows in Christ Church are Tiffany?"

My research over the past 10 years has made me acutely aware of the importance of documentation. We are fortunate to have in our community an archivist who is in charge of the Corning Glass Works Archives. With his help, we will be better prepared to aid researchers.

CHURCH RECORDS, Part 2

How Church Files Should Be Maintained

by Stuart Sammis



The work of the historian is to interpret history. It is the work of the archivist (either professional or amateur) to collect, preserve and make accessible the records required by the historian.

When developing an archives for a church, it is necessary to clearly define its purpose, scope and collecting criteria. But before this can be done, people must be involved and committed to the project. Often there are individuals in the church who recognize the need to establish and maintain an archives as an important part of the congregation's activities. Other times it is the occurrence of an anniversary or milestone which prompts the founding of the archives. Whatever the reason, one must have the people and church fathers committed to make it work. Appoint a committee to develop a proposal on how the archives will be administered and used.

The next step is to locate the records. Look in the offices, closets, basements, attics, the manse, and the most undesirable and inaccessible places imaginable. Be prepared for records to be damp, mildewy, insect infested and suffering from dry rot. As a general rule, the older the records the poorer the condition and the greater the inaccessibility.

Records must be appraised. It is not practical, economical or necessary to save everything. Approximately 2-8 percent of an institution's records are archival or of permanent value. When appraising records, there are four criteria to be utilized. First, what is the administrative requirement for its retention? How long is its retention required?

Second, almost all records have some form of legal or regulatory requirements placed on them. Have these been met? The third criteria is financial. Are there any long term financial requirements that these records address?

Often there are individuals in the church who recognize the need to establish and maintain an archives as an important part of the congregation's activities. Whatever the reason, one must have the people and church fathers committed to make it work.

The last is historical. This is the most difficult of the criteria to answer. With the others, there are usually clear and discernible guidelines for determining the length of time required to retain them. "Is it historical?" is a much more difficult question to answer. It calls for the second guessing of the needs of the future. What will the architectural historian of 2088 need in the way of church records? Engineering drawings, maintenance records, architect's designs—a case can be made for retaining all of these. Be selective in what you save.

Obvious records, in addition to those above, which should be placed in the church's archives are:

- baptismal records
- marriage records
- minutes of the various boards and organizations
- financial records
- membership lists
- deeds
- photographs
- sermons
- official important correspondence
- newspaper articles or other materials identifying artists, studios, or manufacturers of church artwork, furnishings, or renovations.

After the records have been located and appraised, they must be processed. If the original order of the records is still intact, leave it that way. This principal is known as provenance. If the provenance has been lost, attempt to arrange the records by the type or organization which created them. An example is all sexton records would be arranged together as a record series. Within the series the records would be grouped together by their function or type: maintenance records, facility drawings, etc. Do not rearrange the records into an artificially created system, such as subject classification, which librarians use to catalog books.

After the records have been arranged, they must be cleaned and placed into the proper storage containers. To clean records, remove all metal paper clips and

STUART SAMMIS *is a professional in Archives and Records Management with Corning Glass Works in Corning, New York.*

staples, rubber bands and other binding items. Flatten out all records, particularly rolled drawings. Do not mend or mount anything with tape or glue; the acids in the adhesive will destroy the records. Do not laminate records; the heat and acids in the plastic will destroy them. To protect fragile records, encapsulate them in mylar. This provides a neutral medium that protects the records from the environment. File the records in ph neutral (acid free) materials.

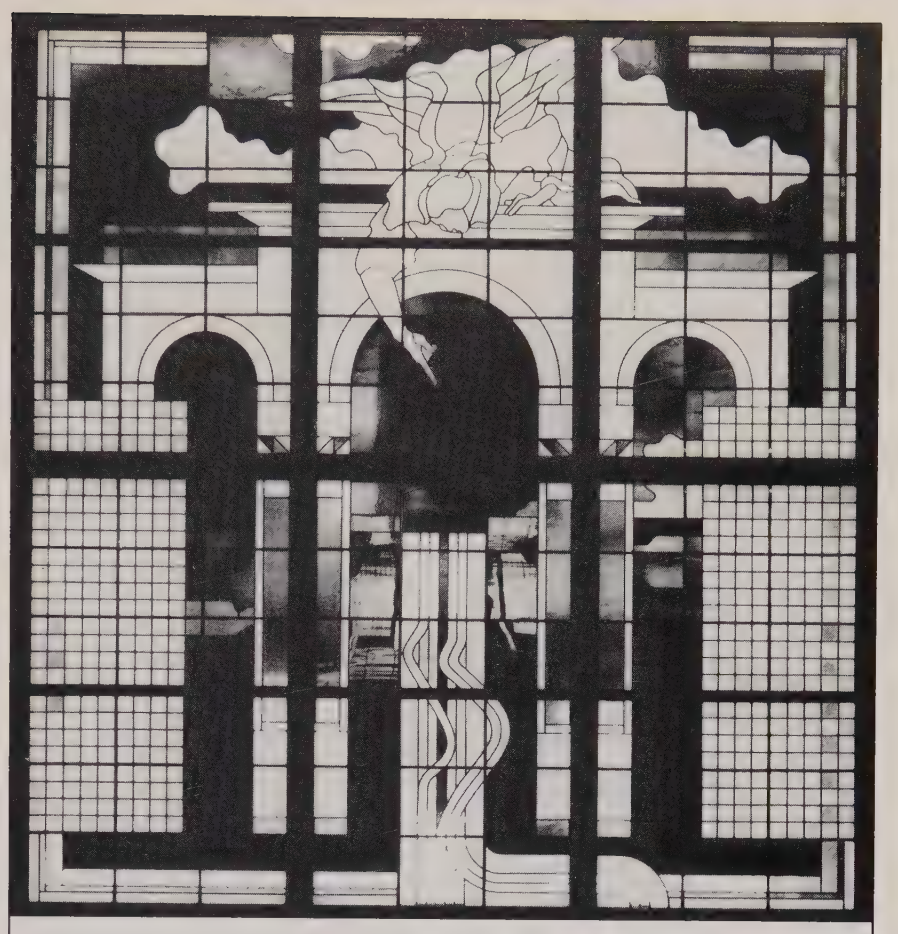
Records showing signs of rust, acid burns or other forms of deterioration should be placed between sheets of ph neutral loose leaf. This will retard the migration of the deterioration to other records. Letter and legal size records should be stored in archival quality file folders and boxes. Oversize records (drawings, architectural plans, etc.) should be stored flat in baked enamel paint, metal flat files.

Photographs should be separated from each other using individual ph neutral envelopes or loose leaf paper. Wear cotton gloves when handling photographs or negatives. The oil on your fingers will mar the image and could contribute to its deterioration.

Processed records should be stored in a constant temperature and humidity controlled environment. Since this is generally not available to churches, store the records in a cool dry room, away from sunlight and radical swings in temperature. Humidity is the greatest evil in efforts to conserve and protect records. Do not place the records in the basement.

The final step is the production of the finding aid. This will list essential information about the records. It should note items such as the series title, inclusive dates, number of records, types, and their location. The finding aid is usually a typed document. However, with the increasing availability of personal computers, it can be generated on either a word processor or data base management package and searched on-line.

After the archives has been arranged, it is essential that it be maintained on an ongoing basis. The most expedient method for accomplishing this is to develop a retention schedule for all records. It should list what records have been saved, how long they are to be kept, where they are to be kept, and what their final disposition is to be. By using a records retention schedule, the church assures itself of the permanence of those records required to document its history.



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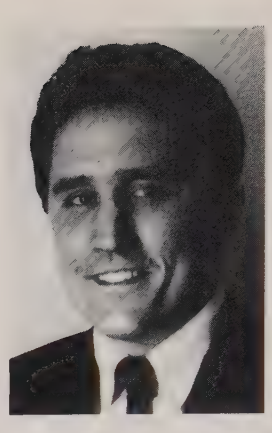


A Book Review by William Marquand

HOLY THINGS AND PROFANE by Dell Upton. Architectural History Foundation Series, 1986. Text edition, $40. MIT Press, Cambridge, Mass., (617) 253-2884.

Countless colonial histories have been based on the practical and symbolic importance of church life in New England, but until recently the religious life of the middle colonies Virginia and Maryland has been neglected.

The tobacco planters of colonial Virginia were Anglicans, members of the Church of England, and their churches were required by English law. If the New England Puritans went to church as radical Christians, Virginia planters went as reverent Englishmen. The church was a focal point of British colonization and Dell Upton's new book shows how in Virginia, a world socially and geographically dispersed, churches were where social classes and country roads converged.

Specifically, *Holy Things and Profane* presents the colonies of Tidewater, Virginia in the 1700s through the artifacts and architecture of their church buildings. A former Virginia state architecture historian, Upton integrates an exhaustive number of records, drawings and photographs into valuable study of architecture and society.

Although his scholarship gets thick, Upton delves into social issues as well as architectural ones. Furthermore, he introduces the churches not through theoretical discussion but through the eyes of an imaginary middle-class tobacco planter, Zachariah Sneed.

On Sunday mornings Sneed and his wife set out on a dirt road through tobacco fields. It's a five mile walk, but for them it's a weekly opportunity to see their neighbors as well as a trip to church. Church services command respect, but their Sunday morning trips are especially tangible to them as chances to be part of the community, to nestle into society.

'Without the animating mixture of holy things with profane, the church was meaningless, even to the gentry who formerly supported it.'

Arriving at a pleasant little gabled church, Sneed enters and, as always, is struck by the whiteness inside. They have to sit on the hard wooden benches toward the back but they can hear the service, see the altar, and glance around at the cushioned seats of Virginia's nobility, the gentry.

The Sneeds live in a feudal world, and church seating arrangements are graphic evidence of the social/religious hierarchy. Once they are seated, the gentry march to their seats around the altar. The service, dominated by readings, begins.

It was the gentry that ruled Virginia and determined the look of its buildings, so Upton soon switches focus toward this privileged class. Interestingly enough, at first they were not an aloof upper crust. As church leaders they nurtured fellowship within the entire church community. Upton calls this "hospitality," a kind of *noblesse oblige* expected of these English Christian gentlemen who contributed to the church's good will as well as its coffers. Gentry were model citizens and "hospitality," if not equality, was their *summum bonum*.

But things changed. At first the gentry saw in Virginia opportunities for both English Christianity and their own prosperity. Plantations were instruments toward both ends. But the gentry became consumed by opportunities for individual achievement and high fashion became their badge of success. They became known less for their civility than for their sumptuous lifestyles, and their simple but earnest piety faded into a show of puffery. The warmth of their "hospitality" turned cold. Still society's model citizen, the wealthy planter lost touch with the English Christian gentlemen.

This change influenced design within the church. For example, silver chalices

WILLIAM MARQUAND, *an architect, is a graduate of Georgia Tech and Yale. At Yale's School of Architecture, in conjunction with the School of Divinity's Institute of Sacred Music, he wrote a master's thesis on Bernard Maybeck's Christian Science church.*

used for communion became ever more decorous, expensive, and desirable. Interior finishes began to resemble those used in fine plantation homes. The gentry began building elaborate pews in places cut off from the rest of the congregation. Architecture changed as the bonds that united the congregation chilled and fractured.

Virginia churches always had a non-religious or "profane" social function but as the gentry led society away from any semblance of Christianity—from any universal purpose—there was no reason to congregate. Upton writes, "Without the animating mixture of holy things with profane, the church was meaningless, even to the gentry who formerly supported it." Different classes began keeping to themselves. Society, Upton says, became "atomized."

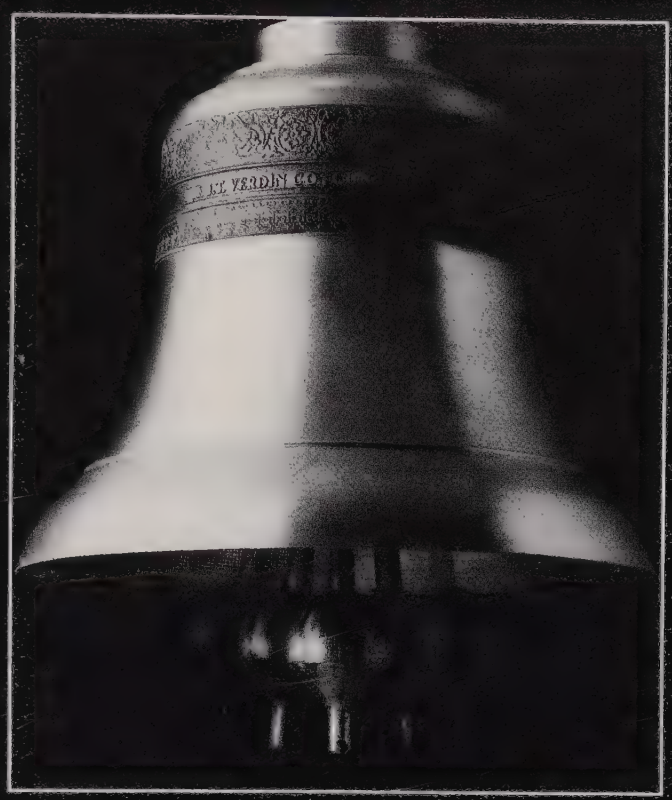
By 1776, many Anglican churches closed and some were plundered. On this bitter note Upton ends his book with a story of a private investor buying an abandoned church.

But the story of the early churches is one to be savored. Upton's authoritative and insightful history of their construction is flavorful and substantive.

Construction demands collaboration and the story that emerges from Upton's thicket of historical records, architectural drawings and artifacts is one of all Anglicans—wealthy gentry, fledgling planters, ministers and county officials—working together toward a common goal: a home for their church. Taxes had to be levied, plans agreed on, labor set in motion. The process was trying, commitment crucial.

But the question arises: To what were they committed? Neither architecture nor piety consumed their interest. Church involvement was no road to prosperity. Were Virginians being dutiful? England's mandatory church laws proved meaningless without a mandate to enforce them.

As important as class distinctions were, these Anglicans, like those in their mother country, considered themselves a family. We see them as both fellow countrymen and as church brethren. But ultimately it was a relatively abstract notion to which they were committed, the idea of unity among men. Anglicans of all classes sacrificed so they could come together under a single roof. According to *Holy Things and Profane*, building and maintaining churches didn't simply reflect this unity within congregations, it helped to establish it.



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COMMONPLACE IMAGES AND EXTRAORDINARY MEANING

A Book Review by Richard A. Underwood

ON ART AND ARCHITECTURE by Paul Tillich. Edited and with an Introduction by John Dillenberger, in collaboration with Jane Dillenberger. Translation from German Texts by Robert P. Scharlemann. Plates selected by Jane Dillenberger. The Crossroad Publishing Company (370 Lexington Avenue, New York, NY 10017; 212-532-3650), 1987.

This is, quite simply, a remarkable book. Anyone deeply concerned with the dynamic, complex, marvelous, moving, disturbing, revelatory connections between the sacred, the imagination, religion, culture, art, and architecture cannot afford not to read this book by one of our century's pre-eminent theologians and philosophers. (Paul Tillich came to the U.S. from Germany in 1933 and died in 1965.)

The material spans Tillich's entire publishing and lecturing career in the arts from 1921 to 1965. The twenty-seven chapters are divided into four major parts: Art in Tillich's Life and Thought; Writings from the German Period; Writings from the American Period; Statements for Exhibitions and Journals. There is also a catalogue of additional unpublished material, an index of the plates, and an index of both subjects and names.

The content of the book includes autobiographical reflections, general essays on art and society, reflections on specific works of art and architecture, philosophical and theological reflections on art and ultimate reality, art and the sacred, authentic religious art, art and the demonic, and theology and architecture.

I want to do more, though, than just convey a sense of the structure and content of the book. I want to communicate something of the evocative power of Paul Tillich's language and insight. His ability, reflected in virtually all of these essays, to infuse ordinary words and commonplace images with extraordinary meaning is uncanny. Consider, for example, the following statement in the context of finitude, "dwelling" and architecture:

> An expression of man's finitude is his necessity to dwell, to have place. Man is excluded from the infinite space and must start in a definite place. Dwelling in a cave, a tent, a house, a city is only partly a matter of protection. It is also a matter of providing a definite space for one's own self.

These observations are reminiscent of Tillich's understanding of religion as having to do with the "depth dimension" of human existence. The depth dimension transcends, albeit from below, the plane/plain surface of routine living. In Tillich's sense, the everyday can become itself a vehicle of the religious *de profundis*.

As I am writing these words, I recall a powerful experience from my childhood that "illustrates" something of what I perceive Tillich to be saying in this statement. I was a boy of about nine or ten, living in and on the beautiful, rich farmlands of North Central Indiana. The occasion was the ending of a church service on a chilly autumn evening. I had just opened the door of this plain, simple wooden structure, which was located in a cleared out spaced at the intersection of two roads, surrounded on all sides by fields of corn.

As I opened the door I stood on the threshold, caught in surprise by the chilliness of the air and the darkness, which contrasted so dramatically with the warmth and security of the "dwelling" I was just in the process of leaving. As I paused on the threshold a gust of wind blew across the flat land and I could hear the leaves of the cornstalks rustling with a sound that was at once familiar and unfamiliar and a little eerie. I had a sense of belonging to two worlds: one represented by the vast, unstructured darkness and wind outside; the other by the church-building, the "dwelling place" where these infinite forces "resided" in a less threatening, more accessible way. I did not have, at that time in my childhood, the language or concepts to express what was a powerful, nonverbal rush of feeling. It would be nearly twenty years before Paul Tillich would provide me with the language to articulate in an authentic way this early sense of being-present-in-the-world.

Throughout all of these essays Paul Tillich helps us see that the buildings in which we dwell and the artwork in which we express and transform our sense of "the real" are comprised not only of the materials of our natural environment but also of the "stuff" of the symbolic imagination. We live as much in symbols and myths as we do in literal buildings. Indeed, our primordial symbols and myths are the agents which transform building into "dwelling," enabling the dwelling to become the threshold which joins together the realms of the sacred and the secular. Tillich expresses it this way in his essay on "Art and Ultimate Reality":

> Myths are sets of symbols. They are the oldest and most fundamental expression of the expe-

RICHARD A. UNDERWOOD *is Professor of Religious Studies at the University of North Carolina, Charlotte.*

rience of ultimate reality. Philosophy and art take from their depth and their abundance . . . . A myth is neither primitive science nor primitive poetry, although both are present in them, as in a mother's womb, up to the moment in which they become independent and start their autonomous road. On this road both undergo an inner conflict, similar to that in all of us, between the bondage to the creative ground from which we come and our free self-actualization in our mature life. It is the conflict between the secular and the sacred.

Since Paul Tillich's death in 1965, the American theological scene has undergone a considerable number of fracturings, splinterings, and neo-specializations. Tillich's genius as a theologian had to do, in great part, with his experiencing of and understanding of the arts as profoundly important in a time of the "eclipse of the sacred" by conventional ecclesiastical and theological as well as secular forms. No one has emerged to replace Tillich as a theological-existential critic in this regard.

So all of us with deep concern for art, architecture and the religious imagination have cause to be indebted to those responsible for making these essays, lectures, introductions, and ruminations available: John Dillenberger, the editor, whose Introduction provides a succinct, but comprehensive, overview of the context for Tillich's vision and viewing of the visual arts; Jane Dillenberger, who selected the seventy-three plates comprising the *visual* introduction; and Robert P. Scharlemann, who translated the German texts. This is, in the best sense of the word, a truly collaborative labor of Love and Eros (to be doubly redundant), especially befitting Paul Tillich's life and work.

These personal reflections on art and architecture evoked in my reading profound feelings, images, and inter-connections. I recommend the book and cherish its reading for others fortunate enough to have it cross the threshold of their professional and personal lives.

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PLANNING FOR THE EFFECTIVE USE OF SPACE

by Jacob S. Kanoy, A.I.A., C.S.I.

Planning is an organized way of thinking about the future. It requires equal parts of "idealism"—what should happen, and "realism"—what probably will. Planning is an excellent example of stewardship of the most practical kind. With good planning, opportunities are maximized, waste is small and flexibility is maintained.

Each church is different. If they were not, the architect could use a cookie cutter plan and stamp out buildings. Each has a personality that is distinctive. Each is a reflection of its congregation and environment since each community varies in economic, social and educational conditions. But each must engage in planning in order to support the programs of their specific church.

Planning to Plan

Periodically a church has a specific reason to question the adequacy of its physical facilities. Often a study is made to identify the needs. A Building, Planning or Renovation Committee may be formed and charged with the task of representing the congregation in whatever building plans eventuate. A knowledgeable, dedicated and well organized committee is the key to a project that will develop smoothly. It will have five planning responsibilities:

1. It must develop a clear idea of the future of the church. This requires a study of the history of the church and the change and growth of the community. This will enable them to evaluate programs against the overall mission of the church.
2. It must examine existing church property. Land, buildings and furnishings must be evaluated for size, condition and present and potential utilization levels. This will insure a maximum use of existing resources.
3. It must determine the financial condition, the maximum amount of funds that can be safely borrowed and the sources and cost of loans.
4. It must develop a plan to meet the program needs of the church within the existing or modified facilities and within the available financial capacity.
5. It must communicate the goals, capabilities and plans to the congregation by regular reporting. If the project is to be built it is necessary to have the support of the entire church.

The Use of a Facilitator

More and more, churches are finding the use of a professional facilitator helpful in guiding the building committee through a successful planning process. Knowledgeable lay people often do not have the time and those with the time often do not have the knowledge to oversee both the scope and detail of the planning process. The value of using a professional is that he or she can bring the experience of multi-relationships with other congregations and the solutions to problems in similar situations.

Should the facilitator be an architect? Architects are generalists who are capable of coordinating the efforts of an entire team of people (technicians, engineers, suppliers, contractors, etc.) responsible for a project. They are problem solvers by training and are experienced in the examination of alternatives and the evaluation of many interdependent variables in designing solutions to complex problems.

One prerequisite to the development of effective solutions is a clear statement of the issues to be resolved. The name architects give to this clear statement is Architectural Program. Programming then is architectural analysis and a part of the sequence of *plan-design-construct*.

Thus one can readily see that there is a significant overlap in the work of a facilitator and an architect. The decision of whether in fact to ask the architect to be the facilitator or programmer is that of the Committee of the church, although there may be architects who would prefer to be brought in after the programming has been done. If the architect and the planner are to be the same, he or she should be employed during the early survey phase so that the architect can meet with all involved and establish the best use of time and information. If the architect is not to be the planner, his services begin when the planning process is completed. Payment for his services is understood to begin accordingly.

The Hiring of the Architect

The best way to employ an architect is by *direct selection*. This method is based on personal knowledge of the architect's reputation, his or her demonstrated ability in designed projects, recommendations of other churches and personal interviews.

The second best way is to give several architects who have been previously screened by the Committee the opportunity to present evidence of their qualifications through individual interviews. This is called *comparative selection*. If this is

JACOB KANOY *is co-founder and vice-president of Stogner and Kanoy in Rockingham, North Carolina. Prior to that, he was senior staff architect for Duke University. He has written extensively in the field of architectural programs and construction and renovation projects.*

done the architectural program and the criteria for selection should be given to each candidate at least two weeks before the interview.

The worst way to select a design professional is to ask for *fee proposals*. The provision of design services is a competitive business. Design fees cover costs and five to 15 percent profit. The cost difference between a good, well qualified architect and less is very small unless the services supplied are different. Most churches should buy full services.

Compensation can be negotiated on several bases, including *percentage of construction cost*, in which the rate will usually vary from six to 10 percent; *professional fee plus expenses; multiple of direct personnel expenses*, basically an hourly rate system; and *negotiated total compensation*, which is the most popular. In order to give a fixed fee, the scope of the project must be well defined.

Two publications that are of help to a Committee in selecting an architect are an AIA publication, "You and Your Architect," and "The Architect and the Congregation," published by the Interfaith Forum on Religion, Art and Architecture.

The Role of the Architect

The architect will lead the church through the five basic phases of design services:

1. Schematic Design
2. Design Development
3. Construction Documents
4. Bidding or Negotiating
5. Construction Administration

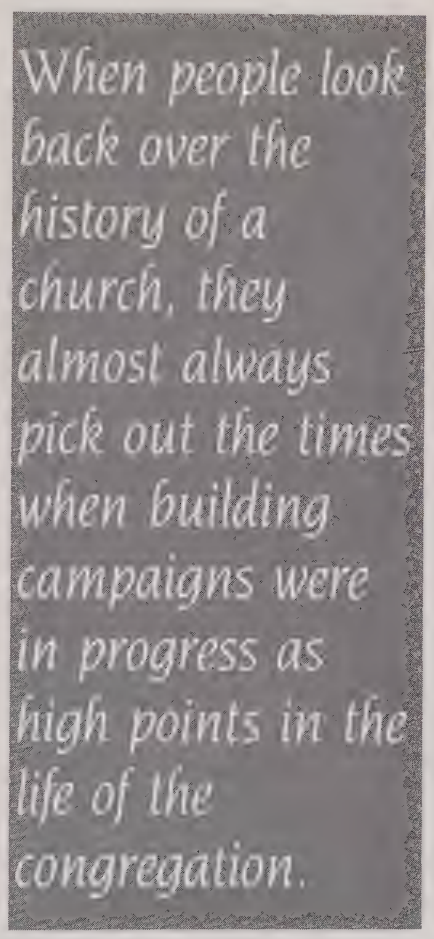
You will sometimes hear of other project delivery systems such as *fast-track* or *design-build*. These are not appropriate for churches. These work best when there is one person who can speak for the owner on all decisions. There is no better way to get the most value for your building dollar than the traditional design-bid-build approach. That is how it came to be traditional.

There are some services sometimes furnished by architects that are not included in *basic services*. These are called *additional services* and they should be discussed and specifically included or excluded when design services are contracted. Some of these extra cost additional services include: programming; measured drawings of existing buildings; detailed construction cost estimates; interior design and furnishings; consultants for landscaping, kitchen, acoustics; and renderings or models.

Helpful Rules of Thumb

Whether the architect is brought in before the survey stage or at its completion, he will have in his hand the revised statement of need as the committee and congregation see it. It is then his responsibility to satisfy the requirements in their statement of needs.

There are a number of "Rules of Thumb" that can be used to approximate the general size of the areas required to do certain tasks. These should be applied with a good helping of judgment and common sense. Churches necessarily vary in their expectations and ability to pay for facilities.


When people look back over the history of a church, they almost always pick out the times when building campaigns were in progress as high points in the life of the congregation.

Education space requirements vary with the age of the class served. Children require more space per person than adults. Classroom space should be: Preschool, 20 to 35 s.f. per person; Children, 20 to 25 s.f. per person; Youth and Adult, 10 to 12 s.f. per person.

Fellowship space should approximately equal the auditorium space with 12 to 14 s.f. per person.

The total plant, including worship, education and fellowship with the necessary support areas such as administrative offices, mechanical rooms, toilets, corridors, stairs and storage, will total about 58 s.f. per person.

The size required for parking is about one acre for each 100 cars. People come to church at an average of about three people per car.

A very general rule of thumb for usable land area need is two acres per 300 persons in attendance. Using this approximation, five acres would be needed for a church with 750 in attendance. If outdoor recreation space such as a softball field is included, this would require additional space.

Worship space varies with the size of the church. An auditorium to seat up to 300 should have 15 to 17 s.f. per person; 300 to 500—12 to 15 s.f. per person; 500 to 1,000—10 to 12 s.f. per person; and 100 up—10 s.f. per person.

A reasonable ratio for moderate sized churches is 13 s.f. per person.

The construction cost of church projects varies significantly depending on the type of space and the type of construction selected. In the mid year 1986 edition of *Costs and Trends of Current Building Projects* for the southeast region of the United States, published by F.W. Dodge, McGraw-Hill Information Systems Company, construction prices of church buildings varied from $31 per square foot to $75 per square foot. The average church project was 10,068 square feet in size and cost $578,000 or $57.37 per square foot.

The building construction cost is about 70 percent of the project cost. The other 30 percent is made up of design fees, furnishings, landscaping, contingency fund, construction loan costs and permanent financing costs. Thus the total average project cost is around $82. The range of total project costs on the projects in *Cost and Trends* would be $44 to $107 per square foot. Ten years ago (in 1977) the $82 average cost would have been $44.28.

The best source of financing is, of course, cash on hand. Some churches do have a building fund started before a project is actually planned. It provides a vehicle to receive gifts and memorials from interested persons, and also provides a fund from which planning expenses can be paid.

Few churches will have sufficient funds on hand to buy a building or to renovate without a special effort. A funding plan is just as important as the physical plan of

the building. Usually a pledge campaign will be held to secure the "down payment" money for the project.

There are resources available through most church denominations for planning and running a capital fund campaign. The small fee charged is well worth the investment. The difference between a campaign by professionals and one by volunteers is often the difference between success and failure. And it is very difficult to try a second time if the first campaign is not well managed.

Fund drive goals will probably be between one half and twice the current annual budget for a three-year pledge campaign. Usually from one to one and one-half times the budget is the target.

Additional funding, if required, comes from long term borrowing. For churches long term means 10 to 15 years. The Duke Endowment uses a formula to provide guidelines for a calculation of a safe debt limit. It takes the total number of giving units (families and adult individuals) and multiplies that number by $500. To this it adds the amount of four times the last year's budget. This total is divided by two to arrive at the debt limit.

For example, if a church had a $300,000 annual budget in 1986 and 400 families, then the 400 giving units

× $500 =	$200,000
$300,000 budget × 4	$1,200,000
Which Totals	$1,400,000
Divided by 2 (debt limit)	$700,000

A typical bank formula would look at the last three years' budgets; for example:

1986	$300,000
1985	$270,000
1984	$240,000

The average would be $270,000, which would be multiplied by three to get $810,000 which is less conservative than the $700,000 Duke Endowment number.

Any lender would like to see at least 25 percent in cash and pledges. The question is often asked as to how much of the amount pledged will actually be collected? When a church has a good campaign and a consistent follow-up, 100 to 102 percent of the amount pledged will be collected.

When people look back over the history of a church they almost always pick out the times when building campaigns were in progress as high points in the life of the congregation. One of the reasons we believe that 15 years should be the limit for the length of a mortgage is that each generation of members should have the opportunity to be involved in a new project. If you asked King Solomon about the high point of his reign, do you not believe that it would be the building of the Temple? Individuals almost always experience a boost in morale and spirit. Evidence of this includes increased total giving. Often churches increase the annual budget at the same time the capital campaign is being supported. Attendance, interest, enthusiasm and activity level will attract new members.

Throughout a facility development project it is helpful to keep the focus where it belongs. People worship in churches because there is something there that they do not have alone. They work through churches because they can accomplish more good than by working alone. The social and educational opportunities available in the church enhance family life and personal growth.

LIGHTING

by Sylvan R. Shemitz

"The history of architecture is the history of the struggle for light . . . ."
—*Le Corbusier*

The moth goes to the flame.
The featured player is dressed in light colored (light reflecting) garments and followed with a spotlight.
The anchorperson on television is baked by accent lighting aimed carefully to flatter—that causes his or her image to be most dominant.

And the secular leader stands in light no greater—but frequently less—than is in the surround.

And sitting in the sanctuary our eyes drift about—without focus.

Lighting is a Tool.

It should be used to give direction, focus, and emphasis. Your artifacts—beautifully detailed—finely composed and barely visible?

Lighting should be used to give direction, focus and emphasis—and to enable you to see—to reveal detail and form.

The *color* of light is a modifier of all we perceive. A proper selection of light source, aiming angle, and intensity can enhance any artifact.

Your congregation: Older members are your key to financial strength. Older eyes require more light for those who quickly grow impatient and uncomfortable with themselves when the light is too dim to read.

Lighting is a tool to be used in quantities appropriate to need. Not as perceived by a budget conscious building team but by the elders who long to continue as before.

The house of worship—does it inspire? Does it evoke the feeling of peace, warmth, communion, quiet and respect—or is it like a warehouse, office, or factory?

Lighting is an Art.

It should be applied with the same skill and sensitivities that one expects of any professional of great skill.

Lighting can make an empty stage speak. It is a sorely neglected, wonderfully plastic and fulfilling tool. Its application is an art that can and does fulfill *or* severely damage the best of projects.

SYLVAN R. SHEMITZ *is an award winning lighting designer and electrical engineer who practices his art in West Haven, Connecticut.*

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KLEPPER, DAVID L.
Klepper Marshall King
Associates, Ltd.
7 Holland Avenue
White Plains, NY 10603
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HORNSBY, ROGERS W.
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New Berlin, WI 53151
414-786-3030

WYSOCKI, ROBERT J.
T/A Stained Glass Associates
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Raleigh, NC 27602
919-266-2493

SCULPTURE AND DECORATIVE ART

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212-962-2130; 1-800-962-4659

Continued

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Pulpit St. Paul's, Brookline, MA

Murray Dewart
sculptor

90 Toxteth Street, Brookline, MA 02146 (617) 734-4224

Artist/Artisan Directory Continued from page 45

CONRAD PICKEL STUDIO, INC.
7777 20th Street
Vero Beach, FL 32966
407-567-1710

DOSS, PAUL MORODER
In America contact:
Robert Greskoviak
PO Box 1314
Kenosha, WI 53141
414-652-0112
Italian sculptor specializing in wood and bronze sculpture.

FREDENBURG, MARK JEROME
Lake Front Studio
112 N. Pershing Road
Waukegan, IL 60085
312-623-4784

KAVIAR FORGE
147 Stevenson Avenue
Louisville, KY 40206
502-561-0377

FUETSCH, ANTON
1507 San Pablo Ave
Berkeley, CA 94702
415-526-6354

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2405 South 162nd Street
New Berlin, WI 53151
414-786-3030

MAUREEN McGUIRE DESIGN ASSOC., INC.
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924 East Bethany Home Road
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TURANO, DON
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Washington, DC 20008
202-462-3718

WILLIAMSON, ANNE P.
Rambusch
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WINTER, SHERL JOSEPH
Winter Sculpture Studio
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Philadelphia, PA 19118
215-242-0978

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213-255-0131

KEEGAN, JOHN W.
Keegan Stained Glass Studio
31 Erich Drive
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LAWRENCE, CHARLES Z.
C.Z. Lawrence Stained Glass
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South Lake Tahoe, CA 95705
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Cleveland, OH 44122
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- Deadline for winter 1988 issue: **October 10, 1988**
- Send to: IFRAA, 1777 Church St., NW, Washington, DC 20036.

FORTRESS ECCLESIASTICAL ARTS

2900 Queen Lane, Philadelphia, PA 19129
(215) 848-6800 toll free 1-800-367-8737

Design N1098A, shown on a red pulpit antependium, interprets the Parable of the Sower. The white fabric cross is applied with gold embroidery edged in metallic gold cord with couching thread. The thorns are black embroidery. The fruitful branch features shaded green embroidery with leaves edged in gold cord with couching thread.
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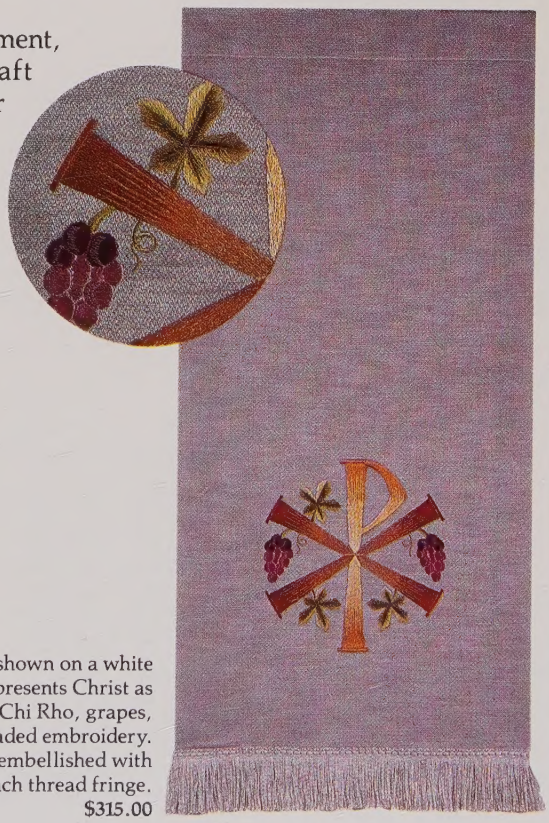

Design N1190A, shown on a green pulpit antependium, illustrates Loaves and Fish with applied fabric outlined in satin stitch embroidery enhanced with metallic gold cord with couching thread. $377.00

Design N408, shown on a white antependium, represents Christ as "the true vine." The Chi Rho, grapes, and leaves are shaded embroidery. The bottom edge is embellished with 3-inch thread fringe.
$315.00

Prices are based on use of contemporary weave fabrics.
Designs on brocade are additional.

Calendar of Events

1988

October 2-5 — **"Houston '88": IFRAA National Conference/Post Conference**
Houston, TX

"Religious Art and Architecture: The Quest for the Questions." Opening services at Rothko Chapel; national speakers/reception at Menil Collection; religious drama and dance at Christ Church Cathedral; guided tours of Houston churches and Rice University.
Contact: Win Center, 7702 Braesridge Court, Houston, TX 77071, (713) 771-3501

October 5-15 — **IFRAA Post Conference Tour of Mexico**
Conducted by Prof. Donald Bruggink, a tour of Mexico to explore the art and architecture from Indian civilization to Luis Barragan and Mathias Goeretz.
Contact: Prof. Donald J. Bruggink, Western Theological Seminary, 86 E. 12th Street, Holland, MI 49423, (616) 392-8555.

November 16-17 — **IFRAA Program at "Build Boston '88"**
Boston, MA: Boston Society of Architects Trade Show
Contact: Charles N. Clutz, RA, Chairman, (617) 364-0912

1989

February — **Region V Meeting**
Shreveport, LA
Contact: Ernest Verges, Regional Director, (504) 488-7739

April — **Region III Meeting**
Kansas City, MO
Contact: Bishop Russell Pearson, (816) 252-7329

May — **Region VI Meeting**
Washington, DC
Contact: Brenda Belfield, (703) 836-8746

September — **Region II Meeting**
Guelph, Ontario
Contact: Gary Meeker, Regional Director, (502) 585-5421

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